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John C. Freund

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LAUNCH PROJECT TO GIVE OPERA AT THEATER PRICES

Opera Festival Association Promises Ambitious Program Engaging Services of Prominent American Singers—Preliminary Season of Ten Weeks This Spring—Venture Calls for Permanent Company to Operate from Thirty to Forty Weeks

ANNOUNCEMENT comes this week of a new project to present grand opera on an ambitious scale to the American public, at theater prices, and employing the services of singers of distinguished rank. The plan is being set forth by the Opera Festival Association of America, which comprises four men who for many years have been actively engaged in operatic matters. They are Addison Madiera, remembered as one of Henry W. Savage's bassos in the old Castle Square opera days, Boyd White, Edward M. Andrews and E. E. Madiera.

Addison Madiera, as spokesman for the enterprise, outlined on Monday the plan by which the Opera Festival Association purposes to operate.

"We are confident," he declared to a representative of *MUSICAL AMERICA*, "that by applying sane, business principles to the giving of opera, by taking into account the desire of the American public to hear operas sung and see them presented in a thoroughly excellent way, and finally by offering to singers of ability a reliable and permanent means of utilizing their talents, we will receive the support of the musical people of this country."

"Our part in organizing the company which last summer performed in Pittsburgh and Philadelphia with such uncommon success under the management of Harry Davis, assured us of the success which will result from a venture based on similar principles but more ambitious in its scope."

"While the details of our plan are still in the making, we have already secured definite contracts with a number of artists and are negotiating with others. While we are not limited by nationalistic boundaries, it so happens, in choosing singers who are thoroughly competent, that our roster will be almost entirely American. While both the Metropolitan and Chicago opera companies have professed a liberal attitude toward American singers, it is a fact well known to those who follow operatic matters that these singers are not generally exploited in leading rôles, although many of them have the experience and the required vocal ability to make good if they were given the opportunity. It is our plan to capitalize this situation. We believe that these artists should have the opportunity to be heard in their own country in leading rôles for which they are fitted."

Among the artists who are either under contract or with whom negotiations are pending to appear with the Opera Festival Association are Riccardo Martin, Forrest Lamont, Orville Harold, Auguste Bouilliez, Florence Macbeth, Marcella Craft, Henri Scott, Graham Marr, Henri Weldon, Octave Dua, Desiré Defrere, Ruth Miller and Elizabeth Campbell.

Mr. Madiera states that the chorus and orchestra will consist largely of members now associated with the Chicago Opera Association, who will be at liberty when the new company begins its operations. No definite arrangements have yet been made, he declares, for the scenery and costumes.



—Photo by Underwood & Underwood

EMMA ROBERTS

American Contralto Who Disclosed Distinguished Gifts at Her Song Recital in New York Last Week. (See Page 2)

The company will give a preliminary season this spring in Eastern cities lasting about ten weeks. The organizers announce that they will establish a permanent company which in future years will give performances during a season lasting from thirty to forty weeks.

ATTEMPT MADE ON LIFE OF PADEREWSKI

According to cablegrams reaching New York by way of Vienna and Copenhagen, Ignace Jan Paderewski, the great pianist, who has been in Poland conferring with political leaders for the purpose of forming representative government, was slightly wounded by a fanatic, who shot at him in his room in a hotel in Warsaw. The despatches declare that several Bolsheviks, implicated in the plot to kill him, have been arrested.

When Paderewski arrived in Danzig on his way to Warsaw the Germans attempted to prevent him from going to Posen. After he arrived at Posen and while he was asleep in a hotel a crowd of Germans fired on a parade of children who were marching in honor of Paderewski. Two of the children were killed and several bullets struck the window of the room occupied by Paderewski.

TO HEAR "LA REINE FIAMMETTE" ON JAN. 24

"*La Reine Fiammette*," which I consider one of the most interesting of modern French operas, composed by Xavier Leroux to the play by Catulle Mendes, the next Metropolitan Opera novelty to follow "*Crispino e la Comare*," says General Manager Gatti-Casazza, "will have its American première on Friday evening, Jan. 24.

Geraldine Farrar will sing the rôle of the heroine, a capricious queenlet of an imaginary Bologna of the Renaissance. The leading tenor rôle, *Daniello*, will be sung by Mr. Lazaro; that of the *Prince Consort Giorgio* by Mr. Didur, with Mr. Rothier as *Cardinal Sforza*. Others in the long cast will be Mmes. Perini, Howard, Sparkes, Ellis, Beale, Mellish, Arden, Tiffany, Mattfeld, White and Warwick, and Messrs. Bada, Reiss, Laurenti, Paltrinieri, Audisio and Ananian.

The much discussed Russian painter, Boris Anisfeld, has designed and painted the scenery for "*Reine Fiammette*." The costumes also have been made from his designs. Richard Ordynski has charge of the stage management and Giulio Setti of the chorus. Maestro Pierre Monteux is co-ordinating the elements and will conduct the performance."

CITY OF ST. PAUL UNDERWRITES NEW MUNICIPAL CHORUS

Minnesota's Capital Backs Organization Whose Object Is to Provide Means for General Musical Expression Among Its People—Membership Free and Open to All—Project Headed by Civic Officials—First "Sing" Already Held

ST. PAUL, MINN., Jan. 7.—"The name of this organization shall be 'The St. Paul Municipal Chorus.'

"The object of the St. Paul Municipal Chorus shall be to give the people of St. Paul the opportunity and means for general musical expression.

"Membership in the St. Paul Municipal Chorus shall be free and open to all people of the city of St. Paul who desire to register with the secretary."

These three statements cover loosely the organization, purpose and scope of a movement headed by J. M. Clancy, Commissioner of Parks, Playgrounds and Public Buildings, and G. B. Wollan, secretary to Mayor L. C. Hodgson, and stimulated by various agencies active in the cause of community music. A sum of money has been set aside by the city of St. Paul for the purposes of the organization.

The committee on constitution and by-laws consisted of John A. Jaeger, Albert Soucheray, L. G. Bruenner, Mrs. Anna Noble, Mr. Engle, Mr. Sandberg, Mrs. Warren S. Briggs. The members of this committee kept in mind the advantage and pleasure of the layman in the proposed organization. Their report was unanimously accepted and the following officers elected: Honorary president, Commissioner J. M. Clancy; president, G. B. Wollan; vice-president, J. A. Jaeger; secretary, Mabel F. Kenrick; librarian, A. J. Muller. Leopold G. Bruenner was appointed by Commissioner Clancy to be conductor of the chorus and chairman ex-officio of the program committee, consisting otherwise of Gertrude E. Rotter, Betty Ramsey, J. A. Jaeger, W. W. Norton.

The first formal registration revealed 50 per cent of the number already connected with other musical societies, the remaining number unattached to any specific musical body. This fact is taken by Mr. Wollan to indicate the wisdom of the purpose to invade communities and groups of people heretofore having had no such opportunity opened to them. Rehearsals have begun and will be held for the present in the City's Council Chamber Monday evenings. Awaiting the arrival of music purchased for the use of the chorus, the first "sing" was devoted to the use of American patriotic, plantation and other familiar songs. It is expected that the first public appearance of the municipal body of singers will be on Lincoln's Birthday in the Auditorium.

It has been stated that St. Paul is the first city of its size to give its financial support to such an organization. The movement has plainly grown out of the preparatory work done by Leopold G. Bruenner and the patriotic song committee of which he is chairman, as realized in the community singing in the city's parks; out of the work of the St. Paul Institute in gathering thousands together for the annual community Christmas festival; out of the sentiment created by the Schubert Club in making

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CITY OF ST. PAUL UNDERWRITES NEW MUNICIPAL CHORUS

[Continued from page 11]

assembly singing a feature of its entire schedule of twenty-seven events; out of the splendid work of "sing" leaders in soldier camps; out of the habitual urge of the music department of the public school system.

Expect to Have 1000 Members

It is expected that a chorus of 1000 voices will soon be assembled. It is proposed, however, that, aside from due publicity being given in all quarters of the city, no particular urge is to be exercised in bringing people together. It is to be an entirely voluntary procedure, urged only by the desire from within for self-expression and encouraged by the opportunity, free from financial obligation, for singing under competent direction. Executive regulation will be made as simple as possible. For the present, only such rules as pertain to attendance at rehearsals immediately preceding a public performance have been adopted.

The primary object is not public performance, but the fulfilment of a desire for musical expression, its further creation and the added happiness of the people of St. Paul.

Triumph for Levitzki

The bitter cold of a "twenty below" temperature crept into St. Paul's large Auditorium only to be met by the brightness and warmth of an Italian atmosphere created by the Minneapolis Symphony Orchestra in a delightful performance of the Sinigaglia Overture, "Le Baruffe Chiozzotte," whose obvious melodies and refreshing jollity made a happy introduction to Thursday night's program. The Rachmaninoff Symphony, which followed, disclosed, under Conductor Oberhoffer's baton, a spectacle rich in variety of episode and contributory detail, and very beautiful. Tonal substance seemed to be molded by caressing, persuading gesture, or by definite, pointed, unmistakable demand; by the urge of mind upon mind, to the end that themes were gripped with an almost strangling hold in the relentless upbuilding of climax after climax. Variegated color, bold and lavish, lively, moving tempos made the picture stunningly effective. The fifty-seven minutes given to the symphony seemed not long, so enjoyable was the performance.

To Mischa Levitzki was the entire second part of the program given over, and another hour yielded richly the offering of this fine artist—Saint-Saëns' Concerto for Piano and Orchestra, in G Minor, Op. 22, to which were added encores. The outstanding qualities of the performance were the pianist's unfailing accuracy, his splendid rhythm and the clearness of his vision. In the light of his conception every theme and phrase was distinctly uttered and gracefully turned with the simplicity and ease of advanced artistic achievement. Relative dynamic values were considered in the working out of a beautiful performance. The audience went wild. Its applause brought the player repeatedly before them and finally to the performance of two added encores—Liszt's Sixth Rhapsody and Chopin's A Flat Waltz.

An afterglow of the Christmas season came with the singing of the "Christmas portion" of "The Messiah" Sunday afternoon by the enlarged choir of St. John's Episcopal Church, George H. Fairclough, choirmaster and organist, assisted by Aurelia Wharry, soprano; Mrs. Charles A. Guyer, contralto; Walter Mallory, tenor; Harry Phillips, bass.

The audience was very large, with an attendance from every quarter of the city. The fine organ, augmented by Mrs. H. L. Mundy's violin, furnished an impressive setting to the noble old choruses sung by 100 voices. The soloists represented the best professional resources of the Twin Cities. Miss Wharry's "Rejoice Greatly" was tonally clear and carrying, distinctly articulated and joyous in its message, and the "Come Unto Him" tenderly expressive. Her recitations were delivered in good, authoritative, declamatory style. Mrs. Guyer's rich contralto voice found a grateful medium in "He Shall Feed His Flock," sung in a warmly expressive and sympathetic tone and manner. Mr. Phillips demonstrated the peculiar fitness of his noble voice and impressive style to the requirements of oratorio. Knowledge, experience, temperament and a splendid vocal organ made his dependable work an outstanding feature of the performance.



G. B. Wollan, President of the St. Paul Municipal Chorus

The Minnesota Chapter of the American Guild of Organists elected officers for the ensuing year at a recent meeting. J. Victor Bergquist of Minneapolis was made dean; Myrtle Weed of St. Paul sub-dean; Harriet Allen, St. Paul, secretary; Carl Jensen, Minneapolis, treasurer.



J. M. Clancy, Commissioner of Parks, Playgrounds and Public Buildings of St. Paul.

urer. Helen E. Briggs, Jessie M. Young and George H. Fairclough, all of St. Paul, are members of the executive committee. F. L. C. B.

Ganz Plays at Metropolitan Sunday Night Concert

Rudolph Ganz was the bright particular star at the Sunday night concert in the Metropolitan Opera House. Tchaikovsky's Concerto, played with the Opera House orchestra, conducted by Richard Hageman, won well deserved applause, for the performance given by Mr. Ganz disclosed all the familiar traits that have long since established him as one of the really distinctive pianists of the day. A group of Liszt pieces was done with dash and brilliancy. Frieda Hempel sang the "Casta Diva" from "Norman" and the Theme and Variations by Proch. Contralto arias from "Gioconda" and "Lucrezia Borgia" and a group of songs by American composers constituted Sophie Braslau's much appreciated offerings. Mr. Hageman was loudly applauded for his conducting of the overture to "The Merry Wives of Windsor" and the MacDowell Suite, Op. 42.

Mabel Garrison Scores in Detroit

[By telegraph to MUSICAL AMERICA]

DETROIT, MICH., Jan. 13.—Mabel Garrison, with George Siemonek as her accompanist, made her first recital appearance here to-night, under the local management of James E. Devoe, before a large audience and scored a decided success. A varied and exacting program gave ample opportunity for the display of her lovely quality of voice and she was repeatedly recalled, adding numerous encores.

LOOMIS.

Death of Herwegh Von Ende

As MUSICAL AMERICA went to press word was received of the death, on Monday afternoon, of Herwegh Von Ende, formerly director of the Von Ende School of Music. His death, resulting from pneumonia, occurred in New York City in the home of a friend. He is survived by his wife, Adrienne Remenyi-Von Ende, and a daughter, Roxanne.

"FRA DIAVOLO" REVIVED AFTER TEN YEARS' SLEEP

The Society of American Singers, deviating temporarily from the sunny byways of Gilbert and Sullivan, essayed "Fra Diavolo" last Monday evening at the Park Theater in the presence of a numerous and mildly diverted audience. Auber's ninety-year-old work is sanctified in the musical dictionaries as veracious *opéra comique*, a form possessing, in the eyes of the pundits, a kind of technically elevated distinction. Neither the "Mikado" nor the "Gondoliers," or "Patience" or the "Pirates" is as universally admitted to the hallowed category, though as one contemplates the French piece one wonders why. No matter. "Fra Diavolo" is an axiomatic adjunct to an organization of the American Singers' aims and pretensions. It was bound to come, and ought in the nature of artistic things to remain. But if it does it will need a representation of smoother, swifter progress than the lame and halting one it got Monday night.

"Fra Diavolo" has not been heard in New York since the short-lived New Theater season under Metropolitan auspices and when Oscar Hammerstein allowed it to air briefly at the Manhattan Opera House in 1907. Bonci was then the gentleman burglar and the lean and peaked soprano, Regina Pinkert, warbled the sprightly measures of the chaste *villageoise*, *Zerlina*. It might well be thought eligible for the Metropolitan (since "Don Pasquale," "La Fille du Régiment" and "Crispino" are), but it is unlikely to achieve that sublime distinction. Fittingly handled, it still contains what can truly be described as delightful even if a tooth of time almost a century long has in places badly gnawed it. Its ingenuous melodies retain much of their charm and the orchestra displays a Pari-

EMMA ROBERTS GIVES A NOTABLE RECITAL

Emma Roberts, Contralto. Recital, Eolian Hall, Afternoon, Jan. 7. Accompanist, Kurt Schindler. The Program:

"My Soul Is Like the Mountain Crest," "The Shepherdess," "First Meeting," "A Vision," "St. John's Eve," Grieg; "Wish to Wed" (Bohemian Folk-Song), arranged by Suk; "Dunya," setting by Kurt Schindler; "Chanson Espagnole," Aubert; "Colombine," Poldowski; "Aux Morts pour la patrie," Fevrier; "A Dream," Rachmaninoff; "The Clock," Sachnowsky; "I Loved Him So," Balakireff; "The Last Hour," A. Walter Kramer; "De Ol' Ark's a Moverin'," arranged by Guion; "I Stood on de Ribber ob Jerdon," arranged by H. T. Burleigh; "The Chattering Squaw," arranged by H. T. Loomis; "Inter Nos," McFayden; "Youth," G. Ferrari.

Miss Roberts must be accounted one of those rarities who supply their hearers with something more than voice. Voice, to be sure, she has in abundance and the charm thereof is surpassing. She has advanced in her usage of it and with growth of technical command has come enlargement of expressive faculty. This singer's profound intelligence has been one of her distinguishing traits since she first challenged attention and it guides her in whatsoever she essays at present. But it does not predominate over subtlety and profundity of feeling, without which it must needs lead to artistic sterility. Miss Roberts can, when necessary, be exceedingly moving. Or blithesome, or tender, or delicate, or transporting.

She offered many songs that were novel and some that were good and made clear their poetic points by an exemplary enunciation. Fevrier's "Aux Mort pour la Patrie" stood out more by reason of the poignant eloquence with which she invested it than for its musical worth, which is small. The Grieg lyrics enchanted and among her Russian numbers Sachnowsky's "The Clock" was pre-eminent. H. T. Loomis's "Chattering Squaw" proved a picturesque fea-

sian sparkle. Those "bold effects in the instrumentation, dramatic grouping of choral masses, original harmonies and happy strokes of characterization" which Wagner admired in its composer's "Masaniello" are not here, of course, nor had Auber the fertile craftsmanship of Sullivan. But in "Fra Diavolo," dating from 1830, he showed himself the superior of his greatest contemporaries in their particular field—Adam, Harold, Boieldieu.

On Monday night only the admirably spirited conductor, John McGhie, rose really to the occasion. For the rest the performance was crude, limping, amateurish. The bed-chamber scene ran down like an unwound watch. Insufficient rehearsal and dubious stage management told at almost every juncture. Yet these are remediable conditions. With surer preparation the performance ought to achieve the gait and cohesiveness essential to its success. These, to judge by the past accomplishments of the society, it will ultimately get.

The best individual effort was Bianca Saroya's *Zerlina*, a rôle which this soprano sang with decided charm, even if the impersonation was not extraordinarily animated or mercurial. Blanche Duffield and Bertram Peacock embodied the English couple, *Lord* and *Lady Alcach*, passably, though without in any way exhausting their humorous possibilities. William Danforth and Carl Formes represented the precious pair of brigands well enough, but stemmed the general current of apathy with difficulty. The *Fra Diavolo* of Orville Harrold was a sightly creature. This tenor sings rather better than in an earlier day. He has learned something about restraint, for one thing, and no longer bellows like the bull of Bashan. His voice when normally emitted is undeniably beautiful, but he has not yet cured himself entirely of throaty and forced production. For the long scena of the third act he substituted a Spring Song by Hallett Gilberté, which found favor with the audience and was redemanded.

H. F. P.

ture and Miss Roberts added to its fascination by giving it in the original Cree.

A large audience was most enthusiastic over the varied gifts of the young singer. Kurt Schindler accompanied with rare art.

MAJOR HIGGINSON ILL

Boston Symphony Organizer Undergoes Operation in Boston Hospital

BOSTON, Jan. 12.—Major Henry L. Higginson, Boston banker and organizer of the Boston Symphony Orchestra, underwent an operation of serious nature at the Massachusetts General Hospital yesterday, it was learned to-day.

It was announced by the hospital officials to-night that he "was doing splendidly" and that because of his excellent physical condition, was expected to recover. His condition is admittedly serious, however.

It is known that if he withstands the shock of this operation satisfactorily he will submit to another operation within a short time.

Major Higginson is eighty-four years old. His health has not been satisfactory for a number of months.

Percy Grainger Returns to Concert Stage

Percy Grainger, the pianist and composer, who enlisted in the American army as a bandsman a year and a half ago, was discharged on Monday of last week and will return to the concert stage. His only New York appearance this season will be with the Philharmonic Society, on Feb. 2, when he will play the Grieg Piano Concerto and will conduct two of his own compositions. Grainger played the saxophone and the oboe in the band at Fort Wadsworth, and acted as assistant conductor. Later he was connected with the Government band school on Governor's Island.

King of Italy Hears Puccini Opera

Cable messages from Rome received at the Metropolitan Opera House Saturday night told of the successful first performance in Italy of the three new one-act operas by Puccini, which recently had their world première in New York. The Roman audience at the Costanzi on Saturday night called out the artists in "Il Tabarro" three times and the composer twice more. It was less cordial to "Suor Angelica," but warmly enthusiastic again at "Gianni Schicchi." The King and Queen were present, with the Duchess of Aosta and others of the royal family.

CLASSICS THE ALPHA AND OMEGA OF ART TO VIDAS

Latest Arrival Among the Great Violinists Said to Be "a Romantic Spirit Moving in a Classic World"—Playing Violin at Two and a Half Years, Vidas Has Grown Up in a Musical Atmosphere—Thinks Bach by Far the Greatest Single Figure in Music—Repelled by Works of Modern Composers, Likes Saint-Saëns and Wagner—Alfredo Casella's Cacophonic Writings and Other Extremists' Compositions Strike Him as Unemotional—Sees Nothing Peculiar in American Audiences—Art of the Future, to Be Great, Must Be Animated by Feeling and Personality as That of the Past Was

By DOROTHY J. TEALL

To the modern Jeremiah there is one never-failing subject for lamentation: the fluid and formless state of American criticism. To temperaments more at ease in this world of imperfections this condition seems, on the contrary, a cause for optimism; for if it is as soft and unshaped as an amoeba, our criticism has at any rate those possibilities of evolution which the scientists say are inherent in protoplasm.

There is really so much to be said for the optimistic point of view that one who is in sympathy with it must take pains to record the fact before remarking that certain junctures make America's lack of well-defined critical terms wholly regrettable.

Such a juncture is the necessity of recording the impression left by a conversation with Raoul Vidas, the latest violinist to burst on this public in a blaze of glory. Of the character of this great man who is yet a boy, this superb violinist who is more musician than performer and rather artist than musician,



Photo by Bain News Service

Vidas the Genius Ready for Work

one phrase should serve to convey a notion. A romantic spirit moving in a classic world: there you have the character and the genius of Vidas.

In the literary criticism of the nineteenth century these two words, "romantic" and "classic," provided a fruitful subject of discussion. The provinces of the two were never very clearly bounded by the literary map-makers; in the neighboring "romanticist" and "classicist" states, civil war prevailed. Yet the terms can be defined, sharply enough at least for working purposes. It is possible to set an equality sign between the term "romantic" and "following the guidance of the heart, the emotions"; and between "classic" and "following the path which the head, the intellect,

does not know what it likes; it may ask for a piece which will actually leave it cold. The artist needs to have a gift for divining the real, deep-seated likes of his public."

"Your ideal program, you say, you will never have the chance to present. What then might a practicable program comprise?"

cuts through the tangles raised by the emotions."

Vidas must be set down as a romantic spirit because he very evidently follows the guidance of the heart, and the ground over which that leads him must be called classic because it is the best and solidest deposit of the intellect of the ages has left.

There is a tale abroad about a small violin cherished by Mme. Vidas, the celebrity's mother. The keys of the instrument are covered with funny little dents which are inexplicable until one is told that Raoul was such a little chap when he began to play—two and a half years old, in fact!—so little that he couldn't turn the keys with his fingers but would seize them with his teeth. A trifling anecdote, if you will; but a straw shows which way the wind blows. This youth, who has been honorably initiated into the company of the world's great violinists, has known his instrument almost as long as he has known existence. He realizes that he must have given a first concert, and, from having been often told so, believes that event to have occurred when he was five years old; but ask him for his recollections of it and he will raise his brows and make a slight outward gesture of the hands. He can tell you nothing. You might as well ask him when he first heard or uttered a sound or when he first experienced a feeling. Most children have to vent their griefs or joys in physical action; they cry out, they dance around, they use the instruments of expression which nature has given them. In Vidas' case civilization added to the vehicles of expression which nature had given him.

Moreover, his father was head of the conservatory at Budapest, and music was the language the child heard most. He must have known much of Bach before his A B C's. The classic world, the mighty structures of art reared by the greatest intellects, especially the greatest musical intellects, surrounded him from birth almost as closely as the natural world of sound, sight, taste, smell and touch. A destiny awaited him, and his energetic, curious and, in short, romantic spirit, led him unerringly toward it.

There was a century-long year of study in Paris, when lessons under the great Berthelet used to overrun the usual length of lessons by three or four hours; there were other times in Paris, times of play as well as work, and concerts there and in London. Young though he is, Vidas gives, in talking, glimpses of a rich hinterland of experience. While he is silent, he is a boy; when he speaks, he is a man of maturity and poise. Witness the quiet assurance with which he answers the question, "Who is your favorite composer?"—Bach."

"And your ideal program?"

Bach His Favorite Composer

"Bach, of course, and some Mozart, Haydn and Beethoven. But I shall never play such a program; I shall never have the chance. It is not a question of my being an advocate of the policy of giving the public what it wants; it stands to reason that if you do not please your public you are not heard; people say to each other, 'Oh, yes, So-and-so is very good, but I don't like him; I don't think I shall go to a concert of his again.' Listeners may theoretically admire you, but if they don't actively and warmly like you, you are lost."

"Just the same, the public frequently does not know what it likes; it may ask for a piece which will actually leave it cold. The artist needs to have a gift for divining the real, deep-seated likes of his public."

"Your ideal program, you say, you will never have the chance to present. What then might a practicable program comprise?"



Photo by Bain News Service

Vidas the Boy Playing at Chess with His Father. Mme. Vidas Is Watching the Game

"Well, of course, there must always be some classic numbers. I would be sure to play some Bach."

"Surely not because the public likes him?"

"But yes! Why should the public not like him? It knows far more about Bach than the public of the composer's own time did. Nowadays one can scarcely live within the pale of civilized society without knowing at least a little about Bach. Everybody hears his music. Everybody has a phonograph—"

"And in Bach's day no one had a phonograph!" the violinist's father chimes in. "Bach himself couldn't have been heard by many persons outside his own family. But then, of course, he had something like twenty children; not a bad public when you consider that each of the twenty must have had a highly trained taste."

"But," the interviewer insists, "about this program which is being planned for a modern audience of hundreds, not scores, of only moderately musical persons—what other composers' works will yield material for it? Will there be any recent German names?" And someone murmurs, by way of suggestion, "Strauss?"

The older and younger Vidas reply together in a strange mixture of French and English. Evidently the judgment they are passing is condemnatory, but it is impossible to gather the reasons for it. As the tumult subsides, the son's voice may be heard remarking, "That Strauss we don't like, but there is another who is pleasant. Johann, that's the name. Didn't he compose 'Die Fledermaus'?"

Yes, there was a Johann, and he composed not only "Fledermaus" but "The Beautiful Blue Danube." This Vidas is a "regular" person, forsooth!

"Perhaps, then, you would prefer the works of the Russian school for modern numbers."

"No, indeed; I can't stand the majority of the Russian things. Still, Tchaikovsky has much that is attractive and I like to play him on occasion."

An enlightening remark, this; for the Russians themselves, not excepting those trained in Germany, take it for granted that Tchaikovsky was, musically speaking, a German, not a Russian. Mr. Vidas sees things differently, however. Both he and his father raise horrified hands when this point of view is urged on them. What about those barbarously insistent rhythms which Tchaikovsky uses so much? And what about those Oriental, limpid, unhappy phrases which form the greater part of his melodic material? Tchaikovsky a German? Chose autrement! Jamais!

"Ah, then it is the French school from which you will draw your modern numbers."

"Some of them, yes. The French have Saint-Saëns, and much that he has written is fascinating to play, for he is a very great musician. As a personality, however, he leaves something to be desired. It is not what he has that one objects to; it is what he has not. Just the same his works are immensely interesting, and, yes, I like the modern French school."

"You seem to identify Saint-Saëns with that school."

"And if I do?"

"But he has been accepted and even enshrined these many years."

Dislikes Musical Extremists

"Must I talk about the extremists, then? I would prefer not to. I don't like Debussy, Ravel and the rest of them."

The dark fact, indeed, as one probes deeper and deeper, appears to be that Vidas draws a line between the musically more or less good and the musically execrable at the name of Debussy. Before the composer of "Pelléas" appeared there was yet light. After Beethoven's day there were no Beethovens, but before Debussy's day there was a Wagner. And Wagner, Mr. Vidas explains, is to him all that a great modernist should or could be. Wagner interchanged the importance of voices and orchestra and greatly widened the possibilities of harmonic expression, and insofar was an innovator; but his work conformed to the lines which Bach had first laid out and from which Haydn, Mozart and Beethoven had not departed even in their most daring peregrinations. César Franck, too, one could both respect and love; but to judge from Mr. Vidas' way of speaking, one respects more than one loves him.

"For lighter numbers, pieces which will attract the public by dazzling it with a display whether of technique or of sentiment, I might play the Beethoven-Auer 'Dance of Dervishes,' the Schubert 'Ave Maria,' the E Flat Nocturne of Chopin, and 'Eili, Eili' for an encore."

"In short, nothing modern at all, as the word is understood in New York here and now?"

"Certainly not, if you do not call Wagner and Saint-Saëns modern! Certainly nothing extremist! For music, like any other art, must be the expression of emotion, must it not?—and there is not a vestige of emotion, good, bad or indifferent, in the sort of stuff with which the so-called musical market is glutted. Now there is Casella, Alfredo Casella, an eminent extremist"—and, Mr. Vidas might have added, MUSICAL AMERICA's correspondent in Rome. "I know Casella well, and I am free to say I do not see in his work anything but a fever-heat sensationalism. Once he and his wife played for me a duet which he had written. The part assigned to each hand was written in a different key from the three others, and the parts were entirely independent of each other. It was nothing but cacophony; not a flash, not a glimmer of sense or true feeling in the whole thing."

"Then he composed a piece about the war. It was a terrible piece; I know; he played it to me. It was one long orgy of cacophony. I said to him, 'I believe you, this war is terrible; but where have you ever heard cannons, even German and Austrian cannons, which could make such an ugly racket as that?' He had to confess not only that he had never heard such frightful cannons, but that he had never heard any cannons at all.

[Continued on page 4]

CLASSICS THE ALPHA AND OMEGA OF ART TO VIDAS

[Continued from page 3]

The nearest he had got to the war was a moving-picture theater."

"And of moving-pictures you don't approve?"

"Approve? I love them! I adore them! Yet I can't see what they have to do with music. Music must be the voicing of emotion, not a noting down of the musician's nervous reactions to another form of art which is already one remove from nature and the emotional groundwork of human life."

America Not More Radical Than Europe

To the guns of this classic theory of art Mr. Vidas stuck throughout a long attack. An attempt was made to open his eyes to the greater vitality of American artistic radicalism as compared with that of Europe. In vain! Mr. Vidas has observed American audiences not only from the platform, but from the auditorium, whither concerts have often attracted him since he came here, and he

cannot see anything about our public to differentiate it from a European public. "Your critics," as Mr. Vidas's father remarks, "are excellent. It is impossible to see any point of divergence between their standards or judgments and those of European critics." The fact that Greek had long since ceased to be a study required of candidates for the A. B. degree at Columbia, and that even the study of Latin was no longer prescribed, was at first an enigma to the young violinist, but it became comprehensible when he supposed that the pressure of American business life made it wiser for the average cultured person to study Homer and the other great writers of antiquity in translation. No supposition could make comprehensible to him the statement that many an American who passes for cultured does not read Homer either in translation or out.

"At any rate," he said, sidestepping the question, "your conservatories of music still prescribe the study

of Bach and the other musical classics."

"Yes, but observe how few conservatories we have and that they reach not the average cultured person, but the musical specialist. It has been argued, and that with some appearance of plausibility, that the reason for the comparative deadness of our conservatories is due to just that habit of prescribing certain subjects for study and certain modes of playing."

"Ah!" Mr. Vidas cried with the exultation of one who finds himself at last on the trail of a badly constructed argument. "I think now that I see where the trouble lies. You must be the victims of traditionalism in execution, you Americans. Your teachers say, play this piece in such and such a way—such and such a virtuoso used to play it so, and this is the way it must be played. That is all wrong! What difference does it make if So-and-so did play the piece in such and such a way? You are a different person from him; you feel differently; you should play differently. As

for playing a piece the way a composer meant it—"

"—You can't," the older Vidas concluded the sentence. "Nobody can say they heard Bach play his Chaconne and that this is the way he did it!"

"What the artist must do to-day is to express himself through the medium of the old art-works."

"Then," the interviewer suggested, "we are not to have any great new music?"

"Well, of course, there may be new music which will seem to others to be great. But for myself, no; absolutely I cannot conceive any music being great if it is such that to be able to appreciate it precludes being able to appreciate the classics."

"And yourself? You yourself compose. When is the public to have an opportunity to judge your work?"

The experienced, mature artist vanishes, and Vidas is only a boy, a boy who smiles roguishly and says, "Not until I can write as well as Bach!"

LEVITZKI APPEARS WITH PHILHARMONIC

New York Philharmonic Orchestra, Conductor, Josef Stransky. Concert, Carnegie Hall, Evening, Jan. 11. Soloist, Mischa Levitzki, Pianist. The Program:

Symphony in G Major, "Surprise," Haydn; Overture, "Don Giovanni," Mozart; Concerto for Piano and Orchestra in C Minor, Beethoven; Symphony No. 4 in F Minor, Tchaikovsky.

By temperamental predilection and artistic capacity Mr. Levitzki is essentially a Beethoven exponent. He has the poise, the clarity, the distinction, the unfailing taste no less than the extensive range of feeling which fit him for the illuminating disclosure of that master's outgivings, whether in the weightier moods of his maturity or the more fragile conceptions of the first period. The C Minor Concerto, virtually contemporaneous with the First Symphony, exacts of its interpreter a crisp articulation, a keen sense of design and an emotion no less communicative than continent. To the publication of this simple, radiant and aristocratically sensitive music Mr. Levitzki brought these indispensable qualities with exquisite and perfectly balanced results. Mr. Stransky backed him with a fine accompaniment.

The orchestra led up to Mr. Levitzki's notable Beethoven performance with a delicate presentation of the "Surprise" Symphony and a broadly eloquent one of the "Don Giovanni" Overture, with Busoni's obtrusive and disturbing close. And at the other end of the evening the Fourth Symphony of Tchaikovsky was made once more to fume and fret. No orchestra energizes this hectic music to such vital effect. H. F. P.

HONOR CARUSO WITH DINNER AT BILTMORE

Society of Arts and Sciences Pays Tribute to His Genius and Labors for Allied Causes

In recognition of his genius as an artist and his services to the cause of the Allies, the Society of Arts and Sciences gave a dinner to Enrico Caruso on Sunday evening, Jan. 12, in the ballroom of the Biltmore.

Augustus Thomas, who acted as toastmaster, started the ball rolling when he paid a glowing tribute to Mr. Caruso's great art, and a second eulogy was made by Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera Company, who said that "Caruso has the most glorious voice of the age. But that in itself would not have aroused the great admiration which I have for him. He not only has the voice but he handles it with unequalled art. It is the artist and not the voice that I admire most. He gives all that is in him at every performance. He is a model artist and a gentleman as well."

Mr. and Mrs. Caruso Add to Treasures of Red Cross Shop



Mr. and Mrs. Enrico Caruso, Inspecting the Delights of "Pandora's Box"

"Pandora's Box" of the Red Cross Shop at 587 Fifth Avenue, revealed unexpected delights for Enrico Caruso, when with Mrs. Caruso he visited the shop last Thursday. The treasure that claimed the tenor's attention to the exclusion of everything else was an exquisite sixteenth century Italian vase of crystal, enameled in gold. The vase is valued at \$1,200. Like everything else in the shop it was a gift to the Red Cross.

Caruso and his bride arrived early in the afternoon laden with boxes filled with gifts for the shop. "Pandora's Box," the jewel room, gained another lovely article when Mrs. Caruso unpinned a diamond and platinum brooch and offered it to Miss Helen Frick, president.

The guests were welcomed by the mem-

bers of the executive committee, including Miss Frick, Mrs. Alfred C. Bossom, vice-president; Elizabeth Cunningham, manager; Mrs. Tappen Fairchild, chairman, and Mrs. Ramsay Hoguet, treasurer. After a visit to each department of the shop they were taken to the "Bird Cage" tea room for tea.

Since the visit of the famous artist the shop has another interesting possession, a caricature of Caruso, which he drew himself as his signature in the guest book. He also autographed a group of pictures, which will be sold to provide luxuries for America's wounded sons in khaki.

The shop can use everything from antiques to second-hand shoes. Contributions may be made by calling Miss Frick, president, or Miss Cunningham, manager, at Murray Hill 6436.

Speeches were also made by Andres de Segurola, Paul Yasselli, Romolo Tritoni, W. J. Henderson, Rubin Goldmark, De Wolf Hopper and Geraldine Farrar. After the famous singer had been praised and toasted, the anthems of the Allied nations were sung by a chorus from the Metropolitan Opera House.

Sitting at the speakers' table were Mr. and Mrs. Caruso, Geraldine Farrar, Antonio Scotti, Rubin Goldmark, Giulio Gatti-Casazza, W. J. Henderson, Ottokar Bartik, Park Benjamin, Count De Mauri, Sidney Farrar, S. Fucito, De Wolf Hopper, M. C. Hascall, Mrs. A. F. Lauterbach, B. Zerato, T. J. Watson, J. F. Tucker, Judge Sims, Dr. H. W. Wiley, Giulio Setti, Roberto Moranzoni, Gennaro Papi and R. Reese. Among those at other tables were Adamo Didur, Eva Didur, R. A. Sichel, Jesse Laskey, Giuseppe de Luca, Mr. and Mrs. William

Thorner, Paul D. Cravath, Effie Shannon, Alfred Seligsberg, Nahan Franko, R. A. C. Smith, William Pitt Trimble, J. T. Dwyer, Fred Wallis and A. Buzzi-Pecchia. The dinner was arranged by a committee of which J. S. Hirsh was chairman.

Lashanska Busy As Orchestral Soloist

Hulda Lashanska's schedule this season seems to be punctuated at stated intervals with orchestral engagements. The New York Philharmonic, the Detroit and Cincinnati Symphonies claimed her in the early part of the season, and she is now to be heard as soloist for the New York Symphony in both Brooklyn and New York on Jan. 25 and 26. Feb. 27 and 28 find her with the Chicago Symphony and on April 1 she will appear under the baton of Nikolai Sokoloff with the Cleveland orchestra.

NEW WORKS PLAYED BY BEEBE ENSEMBLE

New York Chamber Music Society. Concert, Aeolian Hall, Evening, Jan. 7. The Program:

Octet in F Major, Op. 80 (for flute, clarinet, bassoon, French horn, two violins, viola and 'cello), Hofmann; Trio in D Minor, Op. 14 (piano, violin and English horn), Tovey; Quintet in B Minor, Op. 115 (for clarinet, two violins, viola and 'cello), Brahms; Octet in A Flat Major, Op. 128 (for piano, violin, viola, clarinet, French horn, bassoon, 'cello and double bass), Ries.

Announced as given for the first time in New York were all but one of the numbers presented by the New York Chamber Music Society at the second concert of its fourth season. The large audience was much pleased with the offerings, which, even if they were not all masterpieces, all deserved more notice than the meager information given by the program. The Hofmann, for instance, who was responsible for the existence of the first number, was evidently fond of fluent, graceful melody; was no foe of polyphonic writing, and, while he neither stormed nor gambolled in a very unique way, he was pleasant enough to make one desire to know whether he was Richard, Erns*, Theodor Wilhelm, Gerard or Heinrich August. It is rumored that the Hofmann who wrote the melodic Octet of Tuesday's concert was the Heinrich August of this enumeration. Perhaps the most noticeable quality of this sample of his work was manifest gift for writing charming bits for flute, and letting the flute, with the passages, lead off the merry dance.

The Tovey Trio which followed should be catalogued rather as a piano solo with violin and English horn obbligato, if the prominence of the piano part was not due simply to the outstanding excellences of Miss Beebe's playing.

It has been often enough remarked that compositions for such instrumental combinations as an octet are not likely to be particularly inspired works. It has also been remarked very often, but perhaps not yet often enough, that this body of players brings forward works which would otherwise probably go unheard. It should be added that the playing of this ensemble has the broad interest of an orchestral performance and at the same time a varied charm of personal which one misses in the playing of large orchestra.

Weigester Pupils Win Church Positions

Many artist-pupils of Robert Weigester, the New York vocal teacher, are occupying important church positions. Nicholas C. Huebner has been chosen tenor soloist at Hanson Place Baptist Church of New York; Hazel Simonson, soprano, and Evelyn Billing, contralto, were both engaged as soloists at the Williams Avenue M. E. Church of Brooklyn.

Teachers Discuss Americanism in Music at Convention



View of the Fortieth Annual Meeting of the Music Teachers' National Association in St. Louis, at the Hotel Statler

Photo by A. W. Sanders

SAINST LOUIS, MO., Jan. 6.—As reported in MUSICAL AMERICA last week, Americanism was the keynote of the fortieth annual meeting of the Music Teachers' National Association, held here on Dec. 30 and 31 and Jan. 1 at the Hotel Statler. Fittingly enough, the first speech after the President's opening remarks was an address of welcome delivered by Mr. Findley for Mayor Henry W. Kiel, who was unable to be present. The freedom of the city was extended to the musicians.

Besides a general session and the conference on community music, this afternoon brought a conference on American music. A standing committee consisting of Francis L. York of Detroit, chairman, and Messrs. Cady, Clippinger, Lutkin and Maxwell, was in charge. On this occasion one of the most interesting papers of the entire convention was read. The subject was "Realism in Indian Music," and the author was Dean Charles S. Skilton of the University of Kansas. Dean Skilton played many Indian themes in illustration of his talk and also explained the use of certain Indian instruments, especially the drums. Several of Dean Skilton's Indian compositions have been played in St. Louis. Two of his "Indian Dances" were heard at a concert of the local orchestra last season and were played again at the popular concert given on Sunday, Jan. 5.

Well-Known Music Publisher Speaks

At the same session William Arms Fisher of Boston, head of the Oliver Ditson Co., music publishers, read a paper on "The American Music Publisher and His Relation to the Music Teacher and the Composer." After sketching the history of the music-publishing business in this country, Mr. Fisher dwelt on the fact that the publishers are frequently accused of not publishing as much good music as they ought to. This accusation, according to Mr. Fisher, is unjustified; the American publisher is looking for the best and is willing to print it whenever an opportunity presents itself. In summing up the prospects of the American composer he said:

"The pioneer days are over. From this day on, the American composer has a richer opportunity than ever before, and the effect of the war on him will be in the direction of clearer thought, simpler and more direct utterance, fuller voicing of that which is common to all men. He will in the future be less imitative, less a seeker after strange mu-

sical gods. He will be more himself, more genuine, more self-reliant and therefore more truly American."

The symphony concert which had been planned for the evening and which was to have featured the work of American composers, had to be abandoned because of the influenza situation; and as already reported, a piano recital by Harold Henry took its place. Among the American works he presented was Dean Skilton's "Sioux Flute Serenade."

Problems of Standardization Discussed

The conferences of the second morning were on questions of voice and piano pedagogy. The piano conference brought several addresses. One on "Some Fundamental Considerations on Grading Piano Music," given by Ernst C. Krohn of St. Louis, provoked a discussion which resulted in the appointment of a committee consisting of William Arms Fisher, W. L. Calhoun and the speaker himself, with the object of choosing a permanent committee of nine to devise a standard graded classification of piano music.

The subject of standardization was again agitated on New Year's Day. Among the subjects considered at this conference were "A Standard for Gaging Three Years of Piano Work: with Special Reference to the Granting of Credits by Public Schools for Piano Practice" (Hamilton C. Macdougall, Wellesley College, Wellesley, Mass.); "Nature and Purpose of the 'School Credit Piano Course' of the Oliver Ditson Co." (Clarance G. Hamilton, Wellesley College); "A Consideration of the 'Progressive Series' of the Art Publication Society" (Max L. Swarthout, Milliken Conservatory, Decatur, Ill.), and "Standardization, from the Viewpoint of the Association of Presidents and Past Presidents" (Dean Skilton).

Public School Music

An allied subject, public school music, came up for discussion at one of the afternoon conferences. Osbourne McConathy of Northwestern University discussed the general subject of "Teaching Theory in the Public Schools," and the remarks which were made by the chairman, Prof. Karl W. Gehrken, followed the same general line. M. Teresa Finn of St. Louis spoke on "Theory Teaching in the Grades," and Mrs. James T. Sleeper of Beloit, Wis., read a paper on "Theory in the High Schools." Finally, John Ross Frampton of the Iowa State Teachers' College made an address on "A Normal School Harmony Class."

The concluding event of the convention took place on the evening of Jan. 1. This was an informal dinner at which the Chamber of Commerce entertained the members of the association. Never before had that civic body paid the mu-

sical profession such signal honor. It was a worthy tribute to a worthy and important work.

William John Hall of this city, Dean Skilton and Lynn B. Dana of Warren, O., were chosen to succeed William Ben-

bow, Calvin Cady and D. A. Clippinger on the executive board of the association. St. Louis thus has two representatives on the board, Mr. Hall and E. R. Kroeger, the vice-president of the organization.

HERBERT W. COST.

MME. MERO SHOWS PLUCK AT RECITAL

Yolanda Mérö, Pianist. Recital, Aeolian Hall, Afternoon, Jan. 13. The Program:

Larghetto; Variations in B Flat; "Barcarolle"; Scherzo in C Sharp Minor; Etudes—C Minor, Op. 25; F Minor, Op. 10; A Flat Major, Op. 25; C Minor, Op. 10; F Major, Op. 10; Preludes—C Major, A Minor, G Major, E Minor, D Major, B Minor, E Major, C Sharp Minor, F Sharp Major, D Sharp Minor, E Flat Major, C Minor, B Flat Major, G Minor, F Major, D Minor; "Berceuse"; "Bolero," Chopin.

Before addressing herself to the business of the afternoon Mme. Mérö sweetly and timorously told her hearers that she had disabled one of her wrists and would thus labor at some disadvantage. There were sympathetic suspirations from the audience and a ripple of applause for the young woman's pluck. She showed small need for indulgence however. But for a few trifling slips her playing gave no indication of anxiety or discomfort.

This playing has lost none of the dynamic quality, the *brio*, the quivering, electrical energy which from the first has distinguished it. And on Monday it exhibited moments of poetic charm and tonal translucence not always typical in the past. That Mme. Mérö should have swayed her listeners as forcibly as their applause manifested her control over their feelings is sufficiently eloquent, considering the test imposed by an all-Chopin program—a program, moreover, consecrated largely to the mightier Chopin. Much of it was brilliant playing, daring, impetuous, vital. The larghetto from the F Minor Concerto, which initiated the ceremonies, afforded some of the pianist's most poetically contained and beautiful work. On the other hand, Mme. Mérö often marred her results by breathlessness of tempo—spasmodic accesses of wild velocity arising from a misconception of

rubato and fundamental shortcomings of the rhythmic sense incompatible alike with the unfoldment of the spirit and emotional message of the music and the integrity of its design. The "Barcarolle" especially, and several of the profounder preludes reflected these characteristics.

Several encores were demanded at the close of the program and her disability did not prevent Mme. Mérö from granting them.

H. F. P.

NOVEL PROGRAM AT RITZ

Olga Samaroff, Chorus and Orchestra Heard by Friends of Music

The Society of the Friends of Music gave a concert on Jan. 12 at the Ritz-Carlton Hotel, under the direction of Artur Bodanzky, assisted by Olga Samaroff, pianist; an orchestra selected from the Metropolitan forces and a similarly chosen chorus, the latter directed by Giulio Setti, chorusmaster.

Mozart's Symphony in G Major, the Overture in Italian Style, Schubert's "Life-struggles," arranged for orchestra by Mr. Bodanzky, and Beethoven's Fantasy for piano, chorus and orchestra were well interpreted to an audience that overcrowded the great ballroom.

Mme. Samaroff played with the brilliancy and volume of tone that always characterize her work, and was enthusiastically applauded.

C. P.

Broadening the Scope of the National Conservatory of Music Bill

WASHINGTON, D. C., Jan. 15.—At the suggestion of Mrs. Jeannette M. Thurber of New York, one of the original incorporators of the National Conservatory of Music named in the bill passed by Congress twenty-seven years ago, and also a member of the new board of incorporators just formed to succeed the old board, the bill for the establishment of such a national conservatory has been amended by adding "of America" to the title, making it read "The National Conservatory of Music of America," whereas the original title was "The National Conservatory of Music." Such amendment was offered by Senator Calder in the Senate and by Representative J. Hampton Moore in the House. The House Committee on Judiciary will hold hearings on the bill, but the date for such hearings has not as yet been set. A. T. M.

LAZARO'S RETURN TO OPERA

Spanish Tenor Shows Marked Improvement and Wins a Genuine Success as "Cavaradossi"—"La Traviata" in Place of "Crispino"—"Bohème," "Faust," "Oberon," "Lodoletta" and "Marouf" the Other Offerings

THE outstanding feature of the week of opera at the Metropolitan Opera House was the first appearance this season of Hippolito Lazaro, the Spanish tenor, who is to-day better known throughout the country, where he has been appearing in concerts, than he is in New York. His re-entry in opera took place on Saturday afternoon, when he sang *Cavaradossi* in *"Tosca"* and it may be said to his credit that he had a distinctive success. When he sang on this same stage last season it was observed that Lazaro possessed a voice of fine natural quality of especial brilliance in the upper register. At that time he lacked the desired amount of restraint to win him unreserved critical approval. On Saturday afternoon, however, the Spanish tenor showed the results of serious study, his performance being well-balanced and his voice showing its characteristic brilliance. He was vociferously applauded. Geraldine Farrar and Antonio Scotti, recovered from his recent illness, were other members of the cast and Mr. Moranzoni conducted.

"Marouf"

Henri Rabaud's "Marouf" was repeated on Saturday night with Giuseppe de Luca in the name rôle. Mme. Alda appeared again as *The Princess*, Mr. Rothier as the *Sultan*, Mme. Howard as *Fatima* and Mr. Chalmers and Mr. De Segurola in their accustomed rôles. Mr. Monteux conducted and Mr. Rabaud, in New York, in connection with the visit of the Boston Symphony Orchestra, witnessed the performance of his opera from a parterre box.

"Oberon"

For the second time, last Wednesday, the audience at the Metropolitan stood entranced before the gorgeousness of

Urban's Fairyland, and heard with delight the tripping fantasy of Weber's "O'er the Moon" music. Rosa Ponselle again was admirable as *Rezia*; Paul Althouse assumed the rôle of *Oberon*; Raymonde Delanois made a pleasing *Puck*; Martinelli was *Sir Huon*; Alice Gentle, *Fatima*; Mario Laurenti was *Babekan*; Marie Sundelius, the *Mermaid*; Carl Schlegel, *Almansor* and Paola Ananian, *Abdullah*. Bodanzky, to whom much credit for this more lucid version of the opera is due, conducted with excellent balance.

"Bohème" at Special Matinée

"La Bohème," at the Metropolitan's special matinée, on Wednesday afternoon, Jan. 8, with Caruso as *Rodolfo*, drew another audience that taxed standing room to its capacity. Mme. Frances Alda, in superb voice, was the *Mimi*, and Margaret Romaine added to the laurels which she won earlier in the season in her débüt as *Musette*. Luigi Montesanto was again cast in the rôle of *Marcelle*. Adamo Didur, Pompilio Malatesta, Jose Mardones and Pietro Audisio filled out a cast that gave three hours of joy to the ardent followers of Puccini. Mr. Papi again gave a spirited reading of the score. M. S.

"La Traviata" in Place of "Crispino"

"La Traviata" was the operatic fare at the Metropolitan Wednesday evening. The sudden illness of Mr. Scotti caused the change, "Crispino e la Comare" being originally scheduled. The substitution was, however, a most delightful one, and Verdi's masterpiece was charmingly sung by a cast the principals of which were Frieda Hempel, Giuseppe De Luca and Giulio Crimi. Miss Hempel's *Violetta* was a sincere portrayal both vocally and histrionically. Her "Fors è lui," "Sempre Libera" and the "Addio" were glorious achievements. Mr. De Luca's part was

admirably sustained with subtle dignity and a better *Germon* could hardly be desired. Mr. Crimi gave a satisfying and intelligent conception of the romantic *Alfredo*. The supporting rôles were in excellent hands. Moranzoni conducted with skill and authority. M. B. S.

"Lodoletta"

Friday's presentation of "Lodoletta," with Caruso as *Flammen*, drew the usual large audience. Caruso and Florence Easton, who bear the greatest vocal burden, acquitted themselves with the usual excellence. They were well supported by a cast composed of Pompilio Malatesta as *Franz*, Thomas Chalmers as *Gianotto*, Didur as *Antonio*, Marie Mattfeld as the *Mad Woman*, Cecil Arden as *Vanard*, Minnie Egner as *Maud*, Pietro Audisio and Sante Mandelli.

SAN CARLO FORCES ON TOUR

Gallo Company Meets with Successes in Canadian Engagements

CALGARY, ALTA., CANADA, Jan. 5.—A tremendous success has been scored by the San Carlo Opera Company in a two weeks' stay at the Walker Theater in Winnipeg, Canada's largest theater, where it has been playing constantly to capacity audiences. The artists have all been at their best, and each performance has been received with enthusiastic acclaim.

The stay at Winnipeg is to be followed by two-day engagements in Regina, Saskatoon, Edmonton and Calgary, taking the company to Vancouver for a three-day stay. After crossing the Canadian Rockies, the company is to appear for a week in Seattle, a week in Portland, beginning Feb. 3; two weeks in San Francisco, beginning the 10th, and two weeks in Los Angeles, beginning Feb. 24. After these appearances the company will turn Eastward again.

Arthur Hackett's Singing Pleases Audience in Portland, Me.

PORLAND, ME., Jan. 4.—Arthur Hackett gave extreme pleasure to his audience on Thursday evening in the Municipal Organ Concert. His singing was marked by splendid control of an excellent voice. His first number was Handel's aria "Waft her Angels"; his second, a group of French songs by Lalo, Faure, Hahn and Poldowski, and his last group included English songs by Branscombe, Salter, Vanderpool and Saar. He aroused such enthusiasm that he had to respond with an extra after each number.

Will C. Macfarlane's numbers were chosen, as usual, in keeping with the numbers of the visiting artist. Preceding the aria he played the "Occasional Overture" of Handel, and then Dubois's "In Paradisum" and "Fiat Lux." Stoughton's "Egyptian Suite" was his novelty, and he concluded with Sibelius's stirring "Finlandia."

RACHMANINOFF WITH SYMPHONY SOCIETY

Symphony Society of New York, Walter Damrosch, Conductor. Ninth Sunday Afternoon Subscription Concert, Aeolian Hall, Jan. 12. Sergei Rachmaninoff, Soloist. The Program:

Symphony No. 9 in C Major, Schubert; *Concerto No. 2, for Piano and Orchestra, in C Major*, Rachmaninoff; *Symphonic Poem, "Phaeton,"* Saint-Saëns.

Sergei Rachmaninoff has been greeted by many audiences that have delighted to honor this distinguished representative of the best in Russian art, but it is hard to imagine more sincere a welcome than that given him on Sunday afternoon. It was an ovation of such sincerity, spontaneity and warmth as is seldom heard within the confines of a concert hall.

It was in his brilliant Concerto No. 2 that Mr. Rachmaninoff was welcomed as composer-pianist, the Concerto that he played here first on his visit some ten years back and which has since been heard through the inspired medium of Ossip Gabrilowitsch's art. Mr. Rachmaninoff modestly made the piano one of the orchestral instruments, instead of emphasizing its dominance. His playing was rich in fine restraint, breadth of vision and an unassuming sincerity, rare as it is delightful. How charming his listeners found Mr. Rachmaninoff's interpretation was evidenced in the manner in which they again and again recalled him.

The Symphony Society gave an admirable playing of the Schubert Symphony, developing its poetic content ably, and concluded the afternoon with the Saint-Saëns Symphonic Poem, "Phaeton," a number that glowed with color under Mr. Damrosch's reading. M. S.

New York Symphony on Ten-Day Tour

Following its concert on Jan. 12 the New York Symphony Orchestra left for a ten-day tour, visiting Rochester, Detroit, Dayton, Columbus, Cleveland, Oberlin, Baltimore, Washington and Philadelphia. Upon its return the series of Symphony Concerts for Children will be resumed in Aeolian Hall on Saturday morning, Jan. 25, at eleven o'clock. On the same afternoon the orchestra visits Brooklyn to give a concert in the Academy of Music, with Mme. Hulda Lashanska, soprano, as soloist, and continues its concerts in Aeolian Hall on Jan. 26, with Mme. Lashanska as the assisting artist.

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(From the Hartford Courant, Jan. 3, 1919)

PHILHARMONIC CONCERT PLEASING

Admirable Playing by Morris Kaufman, Violinist.

In the Mendelssohn Concerto Mr. Kaufman, though the dampness of the air troubled his strings a bit, played brilliantly and effectively. There is no violin concert number, probably, that offers more pleasure to all audiences than the fine, hauntingly melodic Mendelssohn work. It gives a player every opportunity to shine but its brilliancies are genuine—which perhaps may not be said for some showy concert numbers. Mr. Kaufman has a tone of good size and even quality; his playing is easy but very spirited; he plays melodies as if he loved them; and he does not try to take all the glory of the work he plays from the orchestra. His interpretation of the lovely Andante was extremely fine last evening and the brilliant Allegro was given most effectively. He was loudly applauded and, contrary to custom at symphony concerts, added two numbers with piano, Mr. Prutting assisting. In the second particularly—Chopin's E-flat Nocturne—Mr. Kaufman's tone was extremely broad and fine.

MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

Theodore Roosevelt, former President of the United States, a world renowned and highly esteemed statesman as well as a notable specimen of virile, red-blooded, enthusiastic Americanism, has passed away. Do you know that his last act of a public character was to send a letter of good will and endorsement to the American Defense Society, which gave a concert in the Hippodrome on Sunday night, Jan. 5, and which letter was read by Henry C. Quinby, chairman of the Executive Committee?

At this concert the works of American composers were presented with American artists and with an orchestra composed of Americans. Elizabeth Marbury, who has won distinction, particularly in the dramatic world, was the principal speaker of the occasion. She said that American music and art ought to be fostered. She also made a plea for a national opera, national orchestra, municipal orchestras throughout the country, and particularly for the encouragement of American music in all its branches.

The event was but one of numerous others which are transpiring all over the country, and which show not alone the development of a national spirit in music and art, but that the time has come for us to assert ourselves and to insist that we are no longer absolutely dependent on Europe for our musicians, composers, music teachers, and also that it is no longer absolutely necessary, as it used to be considered, to send our young people to Europe for "musical atmosphere" and to get a musical education.

* * *

In the situation which is developing, it is of primary importance that among those who write on this subject, and especially among those who write for prominent papers on musical matters, there should be some agreement as to what is understood by the term "American."

Some time ago—in relation to politics, however—the New York *Sun* editorially defined the word "American" as being limited to those who were born in this country. Such limitation, however, is contrary to our democratic spirit, and certainly contrary to the distinct provisions of the Constitution, which declared that "there shall be no prejudice on account of race, religion, or previous condition of servitude." No doubt with some editors the American Constitution does not deserve consideration. Reminds me of the story told of the late Timothy D. Sullivan, the East Side Tammany politician, who, being desirous of putting through one of his deals, when reminded that it was "against the Constitution," exclaimed: "What's the Constitution among friends?"

The man or woman who is here and has acquired citizenship in the regular, legal way is just as much an American as those who have been born here. Indeed, many are better citizens than those who have been born here and who have found it advisable, or pleasurable, to live abroad on the income of money which they never earned, and who, like William Waldorf Astor, state that this is not a fit country for a gentleman to live in.

However, so far as music is concerned, let me restate the position taken by your

Editor in his numerous public addresses, in which he defined the persons entitled to be considered "American," as all who are here, of whatever nationality, who are in sympathy with our institutions, who work and earn their bread by music, whether as composers, players, singers, whether born here or not, whether citizens or not.

This definition was made for the reason that there are thousands and thousands of foreign musicians in this country who have given us of their best, through long lives of usefulness, but who, for one reason or another, often through negligence, have not taken out their citizenship papers, nevertheless they have never returned to the Old World, nor indeed have ever given any intimation that they desired to do so.

This broad, to my mind fair definition, is warranted by the conditions that prevail. Unfortunately, however, many writers for the press, particularly some leading critics, are disposed to take a very narrow, often supercilious attitude on this question, so that when they speak of the compositions of Victor Herbert they remind you that he was born in Dublin, or when they refer to those of Charles Martin Loeffler, remind you that he was Alsatian born, or, as they all did recently in commenting on Mr. Stransky's performance with the Philharmonic of some variations by Gustav Strube, who for over thirty years has been a resident of Baltimore, who was for a time a member of the Boston Symphony Orchestra in its best days, who has won distinction as a composer of decidedly high class music, remind you that Strube was not born here. Thus they show a positive reluctance to admit that such persons are entitled to the designation "American."

Some musical critics, notably Mr. Krehbiel of the *Tribune*, are afflicted with spasms the moment the mere mention of the subject comes up, so that I have often wondered what Mr. Krehbiel would do without the American composer as a kind of punching bag on which he could exercise the virulence of his vocabulary of abuse. Only the other day, in discussing some orchestral sketches by Reginald Sweet, an American composer, which were also presented by the Philharmonic, under Mr. Stransky, he wrote:

"Mr. Sweet has won honors in music at Harvard, but the way he has followed was not the way they had at Old Harvard in the days of John Knowles Paine. It was rather the way feebly and sophomorically preached by the musical quarterly which lived out a brief life a year or so ago. It was modern, which seems to mean that dissonant harmonies woven around disconnected complices of consecutive tones are music when presented in a strange, orchestral language. When provided with a motto they became expressive and illustrative, and thus achieve a value which they would not have if not labelled. So yesterday we heard the chant of dervishes with their faces turned toward Mecca, green blades of grass under a blue sky, and the whistling of winds across the prairies. Without the help of Whitman's lines we should have been reminded by the first piece of *Tristan*'s herdsman who had wandered to Bagdad and lost his tune on the way; by the second, of nothing at all either under or above the clouds of heaven, and by the third, only a futile attempt to make a new kind of musical storm picture by stubborn reiteration in changing timbres, above, below and betwixt onward pressing surges of dissonant harmonies."

Now I will appeal to any unprejudiced reader whether he would consider this as a fair criticism, whether its general tone does not suggest bias.

* * *

In a recent interview Sergei Vassilievich Rachmaninoff said:

"When I was invited to be conductor of the Boston Symphony Orchestra I declined for one reason, because I did not have the courage to make up a very large number of programs, and for another, because for five years I had not been conducting, but playing the piano. It is difficult for me to conduct, play the piano and compose at the same time. Something must suffer. So I decided to continue as a pianist and devote the rest of my time to composition, which, after all, is my favorite form of musical expression."

This brings me to say that few people have any idea of the actual labor involved in making up the programs for a symphony season, and that it is necessary to make these up well in advance, so that the full scores may be secured and the leading members of the orchestra, not alone the conductor, have plenty of time to go over and study them.

And it was the knowledge of this which impelled me to call the attention

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 155



Maximilian Pilzer—American Violinist Who Has Come Into His Own as Soloist of Notable Talent and Virtuosity

of a noted public character to the case of Dr. Muck when he was conducting the Boston Symphony Orchestra. This was before the United States entered the war.

"Why is it," I said, "necessary for Dr. Muck to be rushing all the time to Washington to consult with Von Bernstorff?" who was then, you remember, the German Ambassador to this country. "It certainly cannot be to get assistance in his work as a conductor, for his programs are made up at least a year in advance, besides which I happen to know that Von Bernstorff is not particularly interested in music. He has some fair knowledge of art, some interest in pictures, but little if any in music."

"When the time comes," said I, "I think it will be found that one of Von Bernstorff's active agents in this country, and also one of his principal means for information is Dr. Muck."

The gentleman to whom I spoke seemed at the time inclined to treat my statement more or less humorously, on the ground that musicians did not mix up in politics. Later, however, when Dr. Muck was interned as a dangerous enemy, he altered his opinion.

If, as it is proposed, the dangerous enemies who have been interned will be, in due course of time, expelled from this country, it seems most probable that Dr. Muck and some other musicians who were interned will have to go. They may as well go, for their usefulness here is certainly at an end.

* * *

The report that the Navy Department has ordered the Great Lakes Naval Station Band, which contained some splendid proficients under John Philip Sousa, to be divided into small contingents which are to be distributed among battleships and land stations, has prompted the Chicago *Tribune* to editorially regret such action.

"Now," says the *Tribune*, "that at the expense of the nation we discovered what a force there is in music, have we not been given the impetus for a great advance in this art? Should we not foster it with all the means at our disposal? Nothing could be more satisfactory than the decision of the Navy Department to keep in service at Great Lakes the band whose fame has gone over the whole country."

"Happy people," concludes the *Tribune*, "are a tuneful people, and thus the bond of music is more than a mere min-

gle of voices. It is an expression of a robust race."

So you see the old adage again holds good: "It's an ill wind that blows no one any good." Out of this war, music has received not only an impetus but a national recognition which it might have waited years to receive. But a few years ago even so leading and important a paper as the Chicago *Tribune* would scarcely have written such an editorial. Its editors would have considered many other matters of more importance, more entitled to editorial recognition. The day has come now, though, when the attitude is entirely different, and the mere proposal to disband a notable organization like the Great Lakes Naval Station Band arouses a protest.

So you see, music is beginning to come into her own, as something belonging to the individual citizen and to his daily life.

* * *

In a review in the New York *Sun* of Mr. Gatti-Casazza's tenure of office as impresario of the Metropolitan Opera House, William J. Henderson quotes the list of novelties produced by Mr. Gatti, and also revivals. The novelties are as follows:

"Tiefland," "Le Villi," "La Wally," "Germania," "The Bartered Bride," "Stradella," "Pique Dame," "The Pipe of Desire," "Armide," "Girl of the Golden West," "Koenigskinder," "Ariane et Berbe-Bleue," "Lobetanz," "Le Donne Curiose," "Versiegelt," "Mona," "Cyrano," "Boris Godunoff," "Rosenkavalier," "L'Amore dei Tre Re," "Madeleine," "Julien," "L'Amore Medico," "Mme. Sans Gène," "L'Oracolo," "Prince Igor," "Goyescas," "Les Pecheurs des Perles," "Iphigenie en Aulide," "Francesca da Rimini," "Canterbury Pilgrims," "Marouf," "St. Elizabeth," "Lodolett," "Le Coq d'Or," "Shanewis," "La Reine Fiammette."

The revivals are:

"The Magic Flute," "Les Huguenots," "The Masked Ball," "Euryanthe," "Iris," "Samson et Dalila," "Marta," "La Sonnambula," "Lakmé," "Orfeo," "Le Prophète," "Puritani," "Crispino e la Comare."

Surely the list is a notable one, and should go far to answer those who have claimed that Gatti had been derelict in the way of producing new works, and that even his revivals were of no particular merit. It must be remembered, of

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

course, that these novelties and revivals were in addition to the well-known stock operas.

Should we go over the record of past managements I feel sure that none of Mr. Gatti's predecessors, whether at the Metropolitan or at the old Academy of Music, or at the Grand Opera House in its day could show anything like such an accomplishment.

There is, however, another aspect of the situation where Mr. Gatti shines distinctly superior to those who went before him in the management of operatic affairs, and that is in the general completeness of his productions. Oldtimers can remember the rule of the great prime donne when there was much fine singing, it is true, but most of the productions were wholly inadequate so far as scenery, chorus, *mise-en-scene*, costumes, general stage management were concerned. With few exceptions, old opera goers cannot recall such splendid, such artistic, such notable productions as Mr. Gatti has given us with the means at his disposal, especially during the war period, when his resources were greatly curtailed.

* * *

Paderewski shot!

Ever since the distinguished virtuoso left this country for Poland for the purpose of helping the establishment of a republic, this is just what I have been afraid of, as I told a number of my friends, namely, that some crank who did not understand Paderewski's lofty purpose would shoot him, or some German would, as an act of revenge, try to assassinate him.

Right along Paderewski has had to fight the insidious opposition of the so-called Socialist government of General Pilsudski, which was really a movement of the Germans in Poland. Fortunately, the assassin who entered Paderewski's room at his hotel at Warsaw and fired the shot at him only inflicted a wound which is not believed to be very serious. It has been discovered that the Bolsheviks were among those who were implicated in the plot.

True to the absolutely altruistic and patriotic purposes which impelled him, Paderewski has been lending all his energies to forming a government which should represent all parties. In this it is natural that he was opposed by the Germans in German Poland. You know that after he arrived at Posen, and while he was asleep in the hotel, a crowd of Germans fired on a parade of children who were marching in honor of Paderewski. A number of the children were killed, and several bullets struck the window of the room which Paderewski occupied.

Henry T. Finck, in the *New York Evening Post*, takes the same view of Paderewski's broadmindedness that I do, namely, that he is not merely a great musician, a great virtuoso, but a man of education and great culture, and a statesman. As Finck says, if you talk with Paderewski on almost any subject you'd find his knowledge astonishing. He is as well versed in American politics as he is in European politics. Whether you discuss agriculture in the Argentine or Chinese ethnology, you will find him well posted. He has been consulted by the Washington authorities as regards Slavic conditions. Paderewski's plan is for a greater Poland of forty millions, which he believes is one of the best means, as a buffer state between Germany and Russia, to insure the future peace of Europe. Those who have spoken of his ambition to be King of Poland do not know the man. He is an ardent Republican. He might accept the position of president of the new republic. That would be all.

Personally I do not believe that he has any political ambition. Primarily he is a musician, but he is also an enthusiastic Pole, and as we know, has virtually sacrificed everything to help his fellow countrymen.

* * *

The critics do not seem to like the manner in which Henri Rabaud, conductor of the Boston Symphony, played the Schumann D Minor Symphony the other day, with the exception, however, of the dean of the lot, to wit, Krehbiel, who voices my own opinion in saying that if the rendition was somewhat dry, it is more due to the composer than to the conductor.

However, all the critics are unanimous in their praise of Rabaud's own symphonic poem, entitled "La Procession Nocturne," which he played on this occasion, and which they all found beautiful, though some of them denied it any great originality.

If Monsieur Rabaud does not play the compositions of the German masters in a manner that most of our critics would approve, let us not forget that he belongs to the French academic school, whose viewpoint is entirely different. Then, too, there are very few Frenchmen who have much sympathy with the works of the German composers. Which brings me to another point which it may be well for us to consider, namely, that while we are willing to admit the value to us of the works of the great German masters of the past, this should not mislead us into falling down in adoration before every blessed thing any of them ever wrote, which is the attitude of so many of our writers for the press. This slavish adoration of all German music, good, bad, and indifferent, should now give way to a more reasonable, a more conservative attitude. The time has come when we should acknowledge that there is plenty of good music written by French, Italian, Russian, Polish, English, Belgian, Spanish, Swedish and Norwegian composers on the one hand, and also that all the music that Germany has produced is not of the highest rank, as so many would have us believe.

It seems to me that the moment is opportune for just a little sanity on this question.

* * *

Do you know that the "Flu," as it is called, did more damage to the musical activities in this country in four months than the war did in four years? During last fall and the early part of the winter all the auditoriums in many of the cities were closed. Many artists, singers, players, were down with the epidemic. In some towns, notably in San Francisco and on the Pacific Coast, the church services were held in the open.

The Metropolitan has suffered severely. As you know, Gatti had to postpone the "Coq d'Or" the other day on account of the sickness of Rosina Galli, who has an important role. Then he had to postpone "Crispino e la Comare" because Scotti got sick. Martinelli has barely recovered from the influenza, which laid him flat at the beginning of the season. Then Miss Farrar had trouble. Now Margaret Romaine, who did so well, is down. Carlo Hackett, of whose powers we have had glowing reports from South America, and who is to sing at the Metropolitan, is also said to be on the sick list.

The Chicago people suffered from Malaria's breakdown. Then Rosa Raisa was operated upon for appendicitis.

Pierre V. R. Key, in the *New York World*, writing on the subject, estimates the loss through the influenza easily at a million dollars. That amount, however, would be greatly exceeded, if we add to it the loss to the music teachers and local musicians through the epidemic. Furthermore, there was a terrible disturbance to the tours of the traveling orchestras, singers and players. I think a fair estimate of the damage caused by the "Flu" to the musical world generally through the country can be surely put at five millions of money. Some of this, though not a large amount, may be recovered by extra activity during the rest of the season.

* * *

Percy Grainger, who since he came to this country from Australia a few years ago won opinions as golden as his hair, which, by the bye, he cut short when he entered the service of the U. S. A., is now out. He was nearly two years in the American army. He served, you know, in the band of the 15th Coast Artillery, and later as an instructor of the newly formed Army Music Training School at Governor's Island, which is directed by the veteran Captain Arthur A. Clappé, at one time head of the military music at West Point, and also at the time Editor of the *Metronome*, a well-known musical publication.

Grainger thinks that the whole standard of American bands has been raised, one of the reasons being that whereas in former times the band consisted of only twenty-eight players, the number has now been raised to forty-seven.

Grainger, in an interview in the *New York Herald*, expressed his conviction that the time had come when instead of rearrangements of orchestra, piano and operatic music for bands, new things could be written for the band in a modern spirit, especially as the war has made many oboe and bassoon players, and so there should no longer be a scarcity of players of those instruments, such as has existed.

Grainger is a fine sample of the patriotic musician, and there have been many—many who served in bands, many who went as instructors into the camps, many who volunteered and went to the front, many who gave up lucrative engagements to teach singing to "the boys." In

fact, I know no profession, outside that perhaps of the doctors, which has such a glorious record in this war as the singers, players, music teachers of the United States.

By the bye, William Lyons Phelps, professor of English literature at Yale, in his wonderfully interesting and informing work, "The Advance of English Poetry in the Twentieth Century," says: "Australia has produced one great poet—Percy Grainger!"

* * *

They had foregathered after the concert to take a bit of supper and entertain the great virtuoso who had just delighted a large audience that packed the church where the concert was given in a large city in the upper part of the state. The supper was a modest one, but was enlivened by many a good story, for if there is one thing your great artist does enjoy, it is to be able to relax with a few choice spirits after the work is done. Before that, you know, he is restricted to a glass of bouillon or a couple of poached eggs, and so is naturally in the mood, especially if the affair has been a success, for some good food and some good company.

On this particular occasion the following story was told about Josef Hofmann. It seems that he had played recently in another city to an audience that crowded the house. In fact, the place was jammed with standees, when a man who was evidently intoxicated went up to the box office, got an admission ticket, for which he paid a dollar. When he tried to get into the hall the ushers told him it was impossible as the house was packed to the doors and not another person could get in. However, he insisted. He had bought a ticket and he was going in, said he. Finally they explained to him that the one reason why he could not get in was that he was very, very drunk, to which he replied:

"You galoots! Do you think if I had not been drunk that I would have paid a dollar to hear Josef Hofmann?"

Now, who do you suppose told that story? Why, it was Hofmann himself! Which shows you that he is not only a virtuoso of the highest rank, but that he also has a keen sense of humor, and let me add, you will find that he is a very good fellow—that is, if you get to know him, says

Your — MEPHISTO.

Celebrities to Teach at the Chicago Musical College

Manager Kinsey Engages Percy Grainger and Clarence Eddy for Summer Session—Auer, Saenger and Witherspoon Reengaged—Soloists Announced for North Shore Festival

Carl D. Kinsey, business manager of the Chicago Musical College, was in New York last week to complete engagements for the faculty of that institution during the forthcoming year. He made several engagements of soloists also for the North Shore Musical Festival of which he is manager.

"The season of 1919, representing the 54th term of the Chicago Musical College founded by Dr. Florence Ziegfeld holds fair promise to outclass all former seasons of this institution as to faculty, attendance and general spirit of enterprise," said Mr. Kinsey. "The faculty of the Chicago Musical College, of which to-day Felix Borowsky is the president, has become equipped with an imposing constellation of teachers, effectively augmented by the enlistment of significant guest teachers of distinction for the summer term. For the summer session of 1919, from June 30 to Aug. 9, the following celebrities have been engaged to teach at the Chicago College: Herbert Witherspoon and Oscar Saenger as vocal masters. Professor Leopold Auer as head of the violin department; Percy Grainger for the piano, and Clarence Eddy from San Francisco for the organ.

"Of these Percy Grainger and Clarence Eddy are new acquisitions. Mr. Grainger, although discharged from the army, is voluntarily still serving with his military band and will continue to do so for several months. The foregoing list of pedagogical attractions represents but an augmentation of the regular faculty of the college, which comprises such names as, in the vocal department: Adolph Muehlman, Burton Thatcher, Eduardo Sacherdoti, Gustav Holmquist, Mrs. O. L. Fox, Rose Lutiger Gannon, John B. Miller; for the piano: Rudolph Reuter, Alexander Raab, Harold Mickwitz, Eduard Collins (who is returning from present United States service in France), Maurice Aronson, Karl Reckzeh and others; for the violin department: Leon Sametini, Max Fischel, Maurice Goldblatt, and for the interpretation department and ballet, Andreas Paoli.

"The Chicago Musical College is planning this year's Chicago North Shore Musical Festival at Evanston, a suburb of Chicago, for May 30, 31, June 2, 4 and 5. New works to be produced on this occasion will be a new *Te Deum* by Peter Christian Lutkin, written especially for the event. The novelty will be directed by the composer himself. A further attraction will be Verdi's *Requiem*, the quartet to be sung by Florence Hinkle, soprano; Rose Lutiger Gannon, contralto; Arthur Hackett, tenor, and Herbert Witherspoon, bass.

"On Saturday, May 31, there is to be a children's matinée with a chorus of 1500 children. The soloists for the performance have not as yet been engaged.

"Monday, June 2, there will be an artists' night, when John McCormack, tenor, will be heard in a repertoire of songs and arias.

"Wednesday night, June 4, will see a performance of Elgar's 'Dream of Gerontius.' Solo artists are to be John

McCormack, tenor; Cyrena Van Gordon, mezzo soprano, and Reinold Werrenrath, baritone.

"Thursday night, June 5, will be 'Peace Jubilee Night,' with Anna Case, American soprano, the program to be all-American.

"The Minneapolis Symphony Orchestra, under Emil Oberhoffer, conductor, has been engaged for the festival. A festival chorus of 600 singers will be heard at the choral concerts.

"The officers of the Festival Association are: H. B. Wyeth, president; Frederick Chamberlain, vice-president; John H. Hilton, treasurer, and Carl D. Kinsey, business manager."

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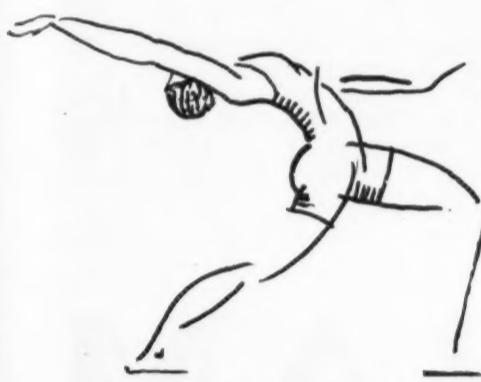
Chicago, Ill.

DEVELOPMENT OF RHYTHMIC SENSE POSSIBLE TO ALL

Jaques-Dalcroze, Vocal Teacher, Found Solfeggio Pupils Could Not Keep Time with His Playing as They Walked About Room—System of Rhythmic Gymnastics, or Eurhythms, Elaborated to Overcome Defective Rhythmic Sense—All-Around Musical Training Offered by Dalcroze Method—Possibilities of New Art Opened Up—Method Has Significance for All

IN an old, rather dark building on Fifty-ninth Street, a few doors east from Fifth Avenue, is housed the New York School of Dalcroze Eurhythms. It seems a common-place building enough, but if appearances were not notoriously deceitful it would look more like a Greek temple, so fine are the ideals for which it stands. At first blush they seem, against the drab background of our modern civilization, to have not only the beauty of a Greek temple but its strangeness as well; for in this jangling, diverse, unco-ordinated world of to-day, rhythm, the essence of all great and lasting art, seems lost, and the *Méthode Dalcroze* therefore a voice crying in the wilderness.

Originally, Jaques-Dalcroze was of the freemasonry of vocal teachers. One of the rites of that order is sorrow over the deficient rhythmic sense of the modern pupil; in this, Dr. Dalcroze must have joined with all his heart, until, one day, accident opened his eyes to an expedient. It is related that once, in despair at the rhythmic obtuseness of the members of a class in solfeggio, he bade them walk about the room in time to his playing.



Drawing by Paul Thévenaz, Artist and Dalcroze Teacher

Childish and easy as the order sounds, it did not prove so in operation. Dr. Dalcroze's eyes were opened at last to the basic cause of his pupils' deficient rhythmic sense; their bodies had lost their natural fluency and control of gesture.

It seemed probable to him that every rhythm known in music to-day had been derived from some physical gesture made familiar by its frequent recurrence in some common sort of work. Thus, to give the simplest kind of example, the up and down beat in duple rhythm may be considered an artistic sublimation of the up and down beat of the arms in such an operation as chopping wood. The ordinary modern person knows little of this wood-chopping gesture, certainly nothing from personal experience; hence, in accordance with that pedagogic first principle of working from the known to the unknown, Dr. Dalcroze elaborated what might be called a grammar of rhythmic gymnastics, certain motions being prescribed for performance on the appearance of certain rhythmic phenomena in the music which the instructor plays; thus through music the Dalcroze pupil works back to gesture and wakes to complete life his rhythmic instinct.

Eurhythms the Unique Contribution

The full training offered by the Dalcroze schools comprises courses in rhythmic gymnastics or Eurhythms, solfeggio, improvisation, and musical rhythm expressed in bodily movement ("plastic realization"). The first of these, Eurhythms, is doubtless the most original and important part of the method. The exercises of which it consists fall into two large groups, those of control and those of interpretation. Professor M. S. Sadler of Columbia has written thus of the two elastic categories:

"As an example of the exercises of control, take the following: the pupils march round the room in time to the music, and at the teacher's command immediately take one step backward and

then go on again. This exercise may be fairly easy if the speed is slow and the commands come at long intervals; but at a moderately quick speed and when the commands come in rapid succession, it will be found bewilderingly difficult to accomplish. Here is a similar exercise, more difficult because it contains two factors instead of one: the pupils march and clap their hands in time to the music; when the teacher says 'hand' the pupils omit one clap; when the teacher says 'foot' they omit one step. In this case also where it is taken quickly and the commands are alternated and repeated with rapidity, a beginner has a sensation of mental confusion and lack of physical control which results in a curious feeling of helplessness, to which is often added exasperation at being unable to accomplish such apparently simple movements."

"We then come to the exercises of interpretation. In order to make these clear, it must first be explained that in general the arms are used for beating time, while the feet take one step for every note played. For instance, in a measure consisting of one crotchet and two quavers, the arms would make two regular movements because the measure is in two-four time, while the feet would make three steps, the last two twice as quick as the first. . . . But not only the time and actual notes are to be shown by the body—every shade in the music, the change from staccato to legato, the crescendos and diminuendos, the accelerandos and ritenuendos, must all be instantly rendered by physical movement."

May Give Rise to a New Art

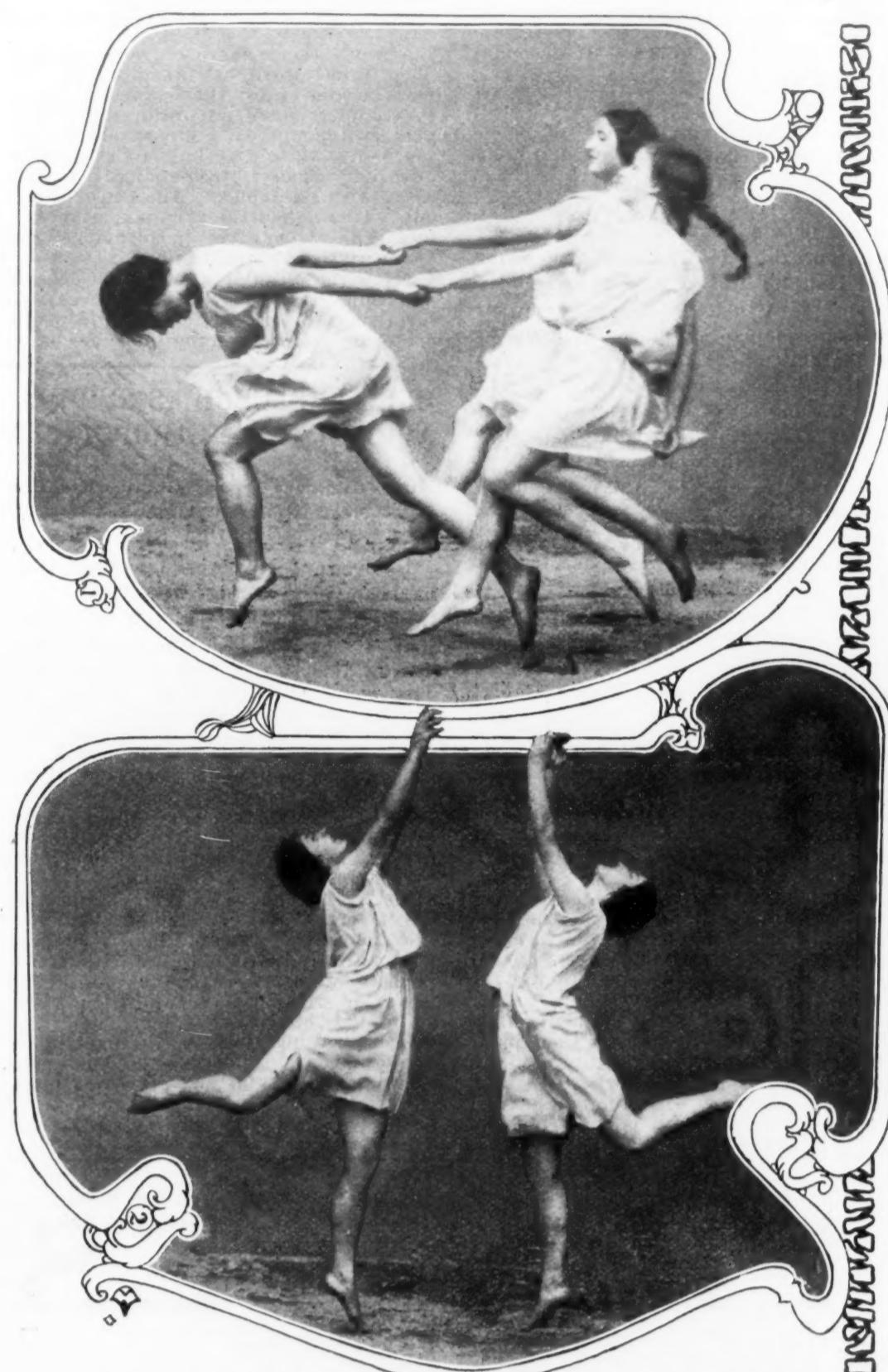
The fourth course in the Dalcroze method, the presentation of musical rhythm in bodily movement, is an interesting digression rather than an essential part of the system, for the primary object is to afford the student of music an all-around training prior to the study of a particular instrument. But what was conceived by Dr. Dalcroze as a means to an end is seen, in this fourth course, becoming an end in itself. Though the object of gesture in the Dalcroze method was the deepening of the musical understanding, it could not but be noticed that the gestures themselves might be wonderfully beautiful. Dr. Dalcroze realizes that from this method of deepening the comprehension of one art there may arise a new art in which music and gesture will be equal components of a perfect whole.

"Plastic realization," one Dalcroze student writes, "differs from dancing in that the relationship between the music and the movement is far more intimate and essential in the former than in the latter. In this outgrowth of the Dalcroze method is involved a new art which holds hitherto undreamed-of possibili-



An Improvisation as Sketched by M. Thévenaz During a Lesson

ties of joy and delight. Many persons not especially gifted in the making of beautiful bodily movements find their musical appreciation enhanced by this study, while others, whose defective tone sense closes to them the tonal expression of rhythm, find that they have a gift for bodily movement which lends itself to this kind of interpretation. It is prob-



Above: A Group of Dalcroze Pupils Photographed as They Were "Realizing" the Music the Instructor Was Improvising at the Piano. Below: An Exercise in Rhythmic Gymnastics (Eurhythms)

ably true that to those who have actually been trained, even slightly, in Eurhythms, an entirely new experience of delight and refreshment has come, and though enjoyment is not the ultimate test of educational value, we may be truly grateful if the means toward a worthy end proves to be itself fruitful in real and intense joy.

Importance of the Method

"In short, it may be seen that the effect of Dalcroze Eurhythms is a tremendous stimulation of the highest kinds of mental activity: attention, concentration, sensory discrimination, analytic intelligence and esthetic sensibility."

Whatever may be the truth at the heart of this enthusiastic tribute, it is a certain and undeniable fact that the Dalcroze method is gaining wider and wider currency and that its public is an ever increasing one. For many years the headquarters of the system was the institute built at Hellerau, near Dresden, by a wealthy patron. At the beginning of the war Dr. Dalcroze returned to his native Geneva, which is now the capital city of the world for Dalcroze exponents. In London, Paris, Petrograd and Rome there are large schools. London alone has some 1500 pupils. In the English colleges there are 500 more. The American school, founded in 1916 and headed at present by Marguerite Heaton, has already a hundred pupils. Professor Sadler of Columbia is an ardent champion of the method; Teachers' College pupils already have some work in Eurhythms, and there is talk of including it as a regular course in the curriculum. The method is taught at Bryn Mawr, in many schools of Philadelphia and in New York University by Placido de

Montoliu; Chicago, too, has a Dalcroze instructor, Lucy Hall.

It has been said that "by their fruits ye shall know them." Modern taste seems to prefer a quantitative to a qualitative criterion, even in intrinsically artistic concerns. Though they would doubtless prefer to be judged on artistic grounds, the staunch supporters of the Dalcroze method have nothing to fear from the appraisement statistical.

DOROTHY J. TEALL.

Quartet of Artists Presents Program at "Globe" Concert

Under the auspices of the New York *Globe*, another concert was given on Jan. 2 at the De Witt Clinton Auditorium. The list of artists included Oliver Denton, pianist; David Bispham, baritone; Dicie Howell, soprano, and Mayo Wadler, violinist. Mr. Denton gave two groups, including numbers by Rachmaninoff, Rubinstein, Fay Foster and Liszt. Mr. Bispham sang numbers by Gounod, Speaks and also gave Arthur Bergh's "The Congo," with the composer at the piano. Juon, Sinding, Lange and Cecil Burleigh supplied Mr. Wadler's offerings, while Miss Howell presented compositions of Massenet, Pierne, Horsman, Kriens, Buzzi-Peccia and Curran.

Among the important January engagements for Mme. Julia Claussen are two appearances with the St. Louis Orchestra in St. Louis. Mme. Claussen then proceeds to Lincoln, Neb., and from there to Sioux City, where she sings under the auspices of the Sioux City Concert Course. After filling other engagements in the Northwest, Mme. Claussen will return East for several appearances in New England.

San José Artist Points Out Need for More Singing in the Schools

SAN JOSÉ, CAL., Jan. 6.—Of the many enthusiasts over the oratorio who were brought to light by the recent article in MUSICAL AMERICA by Reed Miller, none is more enthusiastic than Williard Edward Johnson, baritone, formerly of New York, who is at present residing in San José. It will be remembered that Mr. Johnson originated the idea of a Memorial Hall for this city to honor soldiers fallen in battle, and it was when Mr. Johnson was expressing his appreciation of the article and the splendid editorial in MUSICAL AMERICA endorsing the idea that the subject of the oratorio came up.

"We often hear the remark, 'England is the home of the oratorio,' but we never hear the reasons for this statement," said Mr. Johnson.

The chronicler of musical happenings pricked up her ears and queried, "How would you explain the situation?"

"I was born and raised in England, and began singing in the choir when I was seven years old," Mr. Johnson replied. "As you know, in the Church of England—like our own Episcopal Church—the soprano parts are sung by boys from the public and private schools, who, if they show exceptional talent, graduate to a cathedral choir, where they get such excellent training as the boys receive in the Cathedral of St. John the Divine, where I sang for five years, under Dr. Miles Farrow, who is doing such splendid work with his boys. The result of this training is that the boys develop a love for music which never leaves them. When they grow up, if they have a voice capable of taking the tenor, alto or bass, they join a society or choir for love of it and the joy the music brings them, without any thought of compensation. I know of many societies where the members do not allow anything to interfere with their rehearsal nights, not even their business (and, by

the way, their services were gratis). This same spirit is taken up by the masses who crowd the halls throughout the country when an oratorio performance is announced. I have stood in line for hours waiting to buy a ticket for a 'Messiah' concert, to be finally turned away with the remark, 'The house is sold out.' I have had the same experience in this country, but the performance was opera at the Metropolitan."

"Now if we could, in our public schools and colleges, select the best voices and form singing societies, excerpts from the oratorios could be sung and discussed

EXCITING SCENE AS SEIDEL APPEARS AT METROPOLITAN

Huge Audience Gives Violinist Ovation
—Near Riot an Unlooked-For Feature—A Fine Concert

Decorous Fifth Avenue was pretty badly upset on the day of the signing of the armistice, but not a whit more than the Metropolitan Opera House when Toscha Seidel's followers gathered there. The young Russian violinist was the leading soloist of the Sunday evening concert on Jan. 5, and if the year continues as it opens no one will have any cause to complain of lack of "pep" at the Metropolitan concerts.

Mr. Seidel's followers filled every available inch of space and gave him an ovation after his opening number, the Lalo "Symphonie Espagnole." It was after his second group, which included the Dvorak-Kreisler "Indian Lament," the Achron "Hebrew Lullaby" and the Brahms "Hungarian Dance," that Mr. Seidel's admirers surged forward and began an ovation that resulted in three additional offerings. Then they continued recalling him until the lights were extinguished. In the meanwhile some excitable Bolsheviks had started a near-riot at one of the entrances and had to be ejected, giving the evening all the ear-

and in this way a love for religious music could be created in our schools. If in the reconstruction of the nations we are to have any success we must start at the bottom, and to begin at the cradle is none too soon for teaching the principles that make noble men and women. If we are to have lasting success in the field of oratorio, in this or any other country, the only way is to train our children in the home and in the schools to love God and to sing His praises.

"With the instruction our students might get in the schools, I am sure the day is not far distant when we could have in our large musical centers, with the help of the smaller communities, societies of singers that would equal in musicianship our large symphony orchestras, and when singers reach this point we will have oratorio sung as it has never been sung before."

M. M. F.

marks of a perfectly normal Madison Square Garden session.

Mme. Louise Homer and José Mardones were the other soloists, the former giving the aria "Nobil Signor," from "The Huguenots," and two excerpts from "Mignon," while Mr. Mardones did some of the best singing that has been heard at the opera concerts this season in his "El Golondron," from the Vives' opera "Maruxa." Mr. Mardones also gave an aria from "Salvator Rosa" and an Anglada number. The orchestra under Mr. Hageman's faultless leadership was heard in the Tchaikovsky "Capriccio Italienne" and began the program with the "Mignon" Overture.

M. S.

Paderewski Denounces Bolshevism

WARSAW, Jan. 2 (By Associated Press).—Commenting upon the slowness of the Allies to help the Poles stem the tide of Bolshevism, Ignace Jan Paderewski, who is suggested as the first president of the Republic of Poland, denounced the Bolshevik movement here to-day. As he spoke crowds outside the hotel windows were still cheering, singing the national anthem and calling for him.

Lillian Delaney, soprano, of Dorchester, Mass., has sung successfully Frederick W. Vanderpool's "Angel of Light, Lead On."

SASCHA JACOBSEN HEARD IN RECITAL

Large Audience Acclaims Young Violinist in Well-Devised Program

A program calculated to appeal to a variety of musical tastes was presented at Carnegie Hall on Tuesday evening, Jan. 7, when Sascha Jacobsen gave his recital.

Mr. Jacobsen opened his program with the Tartini-Kreisler Fugue, followed by the Corelli Sonata in D Major and the Mendelssohn Concerto in E Minor. In the last-named offering Mr. Jacobsen gave abundant proof of his good musicianship, disclosing excellencies of tone and rare taste in the matter of phrasing. In a time when admirable violin playing is the rule rather than the exception, Mr. Jacobsen fully demonstrated his ability to take and keep his place as one of the most interesting in the varied list that make up "the younger group."

He followed the Concerto with a group of smaller pieces, that included Kreisler's "La Gitana," the Sinigaglia "Sallarello," Faure's Berceuse and a new Legende by Godowsky. The last named is a well-built number, but more pleasing from the viewpoint of good workmanship than that of interesting thematic content. The program ended with the Weniawski "Faust" Fantasy.

Mr. Jacobsen has already made for himself a following that calls for Carnegie Hall capacity when he appears, and his audience was not slow in demonstrating its approval of the finished art which the young virtuoso displayed. Samuel Chotzinoff at the piano was an accompanist of evident worth.

M. S.

Frederick Harold Limpert, baritone and vocal instructor of New York, has been singing successfully Arthur A. Penn's "The Magic of Your Eyes." He has also used it in teaching and has found it a very suitable song for this purpose.

FRANCES INGRAM

"The Greatest Contralto of her generation."—Chicago Tribune.



Photo by Maurice Goldberg
Two letters that tell their own story—

Personal Representative:
DeHull N. Travis, c/o Lamb's Club
130 West 44th St., New York

Concert Direction, Harry Culbertson
Del Prado Hotel, Midway Blvd., Chicago, Ill.



From Daniel Frohman, the celebrated theatrical manager

William and Pine Streets
New York, Dec. 2, 1919

D. H. Travis, Esq.,
c/o Lamb's Club,
130 West 44th St.,
New York.

Dear Mr. Travis:

I beg to acknowledge receipt of your letter of the 30th of December.

In response to your request for a frank expression of my opinion concerning Miss Ingram's ability, I can only confirm what I said when I had the pleasure of speaking to you and her at the Metropolitan Opera House the other day.

She has a fine, rich, warm voice, which she uses with taste, skill and musical intelligence. She has personality, temperament and dramatic instinct, in short, she possesses all the qualities which make for success on the operatic stage.

With best wishes to you and Miss Ingram, I remain,

Very faithfully yours,

DeHull N. Travis

From Otto H. Kahn, Chairman of the Board of Directors
of the Metropolitan Opera Co.

A FEW LINES—PRESTO!—A MUSICAL PERSONALITY



THAT the subtle art of applying a few lines to paper and creating instantaneously a strikingly suggestive image has been mastered by Saul Raskin is shown conclusively by the cartoons reproduced herewith. One recognizes in a moment the challenging pose of Elman, his violin tightly fixed under his arm, waiting for his cue to begin the concerto. Who has not seen Walter Damrosch as he stands here—leaning slightly, intense, almost crouched in his command for delicate *pianissimo*? Then there is Zimbalist with the graceful swing of his body summoning a delightful *legato* passage from his strings. The quiet, self command of Heifetz purring one of those never-to-be-forgotten tones of shimmering radiance from his E string is reflected faithfully. As for Paderewski, one visualizes him thinking deeply of the life struggle of his native land. The piano is there, to be sure, but the mastermind appears to have little thought for music at the moment.

Saul Raskin's genius is known to millions of readers of standard publications. He is also a lecturer on art at the Metropolitan Museum of Art for Workmen Organizations. His articles on art can be read in the Jewish periodicals.

In time of war he left his studio and was active in the camps as Jewish Welfare Worker. With the end of the conflict, Mr. Raskin returned to civil life, resuming his previous occupations—artistic and literary worker.



FOURTH PLAZA MUSICALE

Nicholas Garagusi Substitutes for Thelma Given in Reich Series

The fourth in the series of Tuesday Morning Musicales being given at the Plaza under the management of Emil Reich, took place on Jan. 7. Thelma Given, the young American violinist, was to have appeared, but owing to her indisposition the audience heard Nicholas Garagusi instead.

Mr. Garagusi acquitted himself well in the trying task of a last-minute substitute, playing the Finale from the

Mendelssohn Concerto, the Dvorak "Indian Lament," the Pugnani-Kreisler Prelude and Allegro and his own "Appel de Amour," the latter a creditable bit of writing for so young an artist. Sara Fuller, soprano, and Sada Cowen, pianist, were the other artists appearing. The former sang the Prech Theme and Variations in pleasing manner and later gave familiar songs of Bizet and Ardit. Miss Cowen opened the program with the Chopin B Flat Minor Scherzo and added the Rachmaninoff "Elégie" and a Liszt Rhapsody to a program that met with much approval from the audience.

M. S.

GIVES CHILDREN'S RECITAL

Amparito Farrar Heard in Unique Program at Neighborhood Playhouse

Amparito Farrar on Monday evening, Dec. 30, delighted an audience composed almost entirely of children at the Neighborhood Playhouse.

Attired in the Alsatian costume which she brought back with her from Alsace-Lorraine, Miss Farrar made a pretty picture under the diminutive proscenium arch of the tiny theater. Bainbridge Crist's "Chinese Mother Goose Rhymes" served to open the program, with such

delightful results that the soprano responded with the "Gingerbread Man." Then followed the two well-known English ballads, the old familiar "Little Grey Home in the West" and the modern battlefield song, "Roses of Picardy."

Miss Farrar then asked for a request and was much surprised to receive the unanimous choice—the "Marseillaise," sung in French—for the audience was composed of children of many nationalities, mostly Russian. They applauded so vigorously that Miss Farrar gave the *poilus'* favorite marching song, "Madeleine," and concluded with "The Americans Come!"

Community Singing Is Permanent Institution, Says Mr. Clarkson

THE importance of community singing, from the viewpoint of the Council of National Defense, is well set forth in the following letter, which has just been issued by Grosvenor B. Clarkson, director of the Field Division, Council of National Defense, to the several State Councils of Defense and State Divisions of the Woman's Committee:

"We recommend that your work in regard to community singing be not relaxed. It is a valuable auxiliary to most of the programs now before you.

"Community singing can be made one of the most potent factors in Americanization and the assimilation of the foreign born. Even without modification to meet this special problem, it brings together people of all classes and nationalities to express their common aims and loyalties, their sentiments of liberty and patriotism in united voice. In the maintenance of your Community Councils of Defense as a working organization, community singing will hold the people together in a sense of community fellowship and bring them to meetings where community matters can be discussed and messages from the State and nation announced. Above all, community singing serves to maintain in the people that morale, that patriotic and civic interest and desire to serve, which is essential to the execution of the great programs of popular co-operation still before us, and which is peculiarly difficult to maintain now that the incentive of active warfare has suddenly been removed. A new and large Liberty Loan,

a tremendous food program, the great problems involved in demobilization, still lie before the American people. Community singing can contribute much to the moral forces upon which success in these common undertakings depends.

"We therefore believe that the State Councils of Defense and the State Divisions of the Woman's Committee ought to continue the direction of this work just as long as they can successfully do so. The Field Division will continue at the service of the State Musical Directors.

"Community singing, however, is also of permanent value. It fills a great need in our national life—a need for an intelligent, healthy means of self-expression and group recreation. Community singing should, therefore, be looked upon not only as an emergency matter, but as a permanent institution. Where in any individual State it is no longer possible for the State Council of Defense and the State Division of the Woman's Committee to carry on the work, the organization should be placed upon some permanent basis.

"Plans in this regard should be made now, so that the present work can be arranged in such a way as to build up and strengthen the permanent organization. The following alternatives for the ultimate disposition of community singing will undoubtedly present themselves to you:

"To transfer the community singing organization to a permanent State executive department, such as the Department of Education.

"To transfer it to some existing voluntary organization such as the Federation of Musical Clubs.

"To perpetuate it as a new voluntary

association under leadership of the State Musical Director.

"Which of these ultimate alternatives should be adopted in any single State will depend upon local conditions. In case it is found inadvisable to transfer the work to a permanent State executive department, it will depend largely upon the caliber and interest of the individuals who constitute the present organization or who head the various private organizations to which the work might be assigned. We are confident that you will give the matter your most careful consideration and that arrangements will be made so that the work will be perpetuated on such a basis as to retain its invaluable community spirit.

"During the present emergency, however, the work should, as we have stated, be carried on by your State Council of Defense and Division of the Woman's Committee, in the closest conjunction with the other work you are doing."

Buenos Ayres Engagements Offered to Raisa and Rimini

Rosa Raisa has just received a cablegram from C. Bonnetti, impresario of the Colon Theater at Buenos Aires, offering her an engagement for three and one-half months during the coming summer to be his leading prima donna. In the same cable he has offered Giacomo Rimini, Italian baritone, now appearing with the Chicago Opera Association, a contract, but both artists have been obliged to refuse the flattering offers, owing to their desire to take a rest in Italy next summer.

"The Magic of Your Eyes," by Arthur A. Penn, has recently been accepted for use in teaching by many well-known vocal instructors. Among these are Parker J. Phims of Boston and F. Chester MacDan of East Weymouth, Mass.

Mme. Helene Travers Jeffries of Boston has been singing Vanderpool's "I Did Not Know," "My Love Forever" and "If" in her concert appearances.

FLINT SINGS "MESSIAH"

Community Chorus and Orchestra Give Fine Performance of Oratorio

FLINT, MICH., Jan. 4.—The Flint Community Music Association gave its second Christmas festival on the two Sunday afternoons either side of Christmas Day, Dec. 22 and 29. Like all activities of the association, these events drew crowded houses to both performances, and many people were turned away.

The main feature of the concerts was the presentation of "The Messiah" by the Community Chorus and the Community Orchestra. A notable advancement has been made by the chorus since last Christmas, the tone quality being much better and the response to the leader being more intelligent and accurate. The Community Orchestra has been organized since last year and added much to the work of the singers. The playing of the "Pastoral" Symphony was a splendid performance.

The soloists for the occasion were all selected from the chorus with one exception, William Howland of Detroit being the bass soloist. George Oscar Bowen, who is the musical director of the Flint Community Music Association, but who is now on leave of absence in Camp Grant as song leader, returned to Flint to direct these two concerts. The preparation with the chorus and orchestra had been accomplished by Nils Boson, who is Mr. Bowen's assistant.

Work will soon be started by these organizations on programs for the Easter concert and for a three days' festival early in June. The Michigan State Music Teachers will also hold their convention in Flint the last week in June and the association will have much to do with the preparation of the programs for that event.

The latter part of February will find May Peterson, soprano, in the South and Southwest for a tour of several weeks.

GANZ CONQUEST OF CHICAGO

The Liszt "Double-header"

RUDOLPH GANZ has a reputation for doing the unusual with his "Steinway." He also has the reputation of doing well the things which he undertakes to do.

When he appeared recently as Soloist with the Chicago Symphony Orchestra in Chicago, he lived up to his reputations—and he added a little by way of good measure.

He did the unusual by playing the two Liszt Concertos. That he played them well, is attested to unanimously—and enthusiastically—by the Chicago critics.

"Places Him Among the Foremost Pianists of Our Time"

Ever since Rudolph Ganz, the Swiss pianist, has come before the public in his capacity either as composer or virtuoso, I have always noticed that something quite out of the ordinary would be the manifestations of his talents.

His piano recitals follow no usual plan of pieces or order of performance. His compositions reflect a personal individuality and a vein quite original in theme, rhythm and development. . . . If then, some people thought yesterday afternoon at the Chicago Symphony Orchestra concert that Ganz was doing something unusual by playing both the E Flat and A Major concertos of Liszt as soloist, they may be assured that it was expected by those who know that just some pianistic feat of that kind would be accomplished by him.

It is a man's task to interpret Liszt's E Flat concerto by itself as a solo for one concert, and it is therefore more than that to add to one of the best performances of the above named work heard here in many years the taxing and difficult A major concerto and give that composition a rendition which for brilliance, bravura and throbbing rhythmical impulse will go down as one of the high points of the twenty-eighth season of our orchestra's concerts.

Mr. Ganz has acquired a masterly command of the mechanics of the piano, in this respect making the mere dexterity of the virtuoso a secondary element in his playing. It is a certain bigness, a ripe maturity, a musical setting forth of the thoughts of the composer which he projected in his playing yesterday which places him among the foremost pianists of our time.

There was not only brilliance, but imagination, emotional sway, and a singing of the melodious passages in both concertos which, while not a new phase in his art, was never so strongly accentuated or elaborated before.

He has made the deeper, more noble A major concerto particularly his own, and his interpretation of it stands forth unrivaled. He was accorded a cordial reception by the audience, which recalled him many times. —Maurice Rosenfeld, *Chicago Daily News*.

"Grasp of the Music Sure—Technical Command Absolute"
Rudolph Ganz can give the big moments of the Liszt with a broad sweep of power that is stunning. Yesterday afternoon he played the two Liszt concerti for piano-forte and orchestra, before the intermission the old battle horse in E flat, and after the brief rest the one in A. His grasp of the music was so sure and his technical command so absolute that one had no thought save for the breadth with which he gave expression to the meaning.—Karleton Hackett, *Chicago Evening Post*.

"Ganz's Playing Was That of a Master"

A great man played a great man's music yesterday afternoon at the Symphony Orchestra concert, and did it in many fashion, too. Rudolph Ganz, foremost Liszt player of this generation, gave a superb performance of two of that master's imperishable piano concertos, when the playing of one of them is generally regarded a good day's work.

Brilliant, powerful, virile, with splendid accentuation of rhythm, alternating with a poetic plasticity, this music ideal for the concert stage was interpreted with an insight of the composer's intentions in which intuition vied with understanding, Ganz's playing was that of a master.—Henriette Weber, *The Chicago Herald-Examiner*.

"He Played Them Well as He Plays Everything He Undertakes"

Mr. Ganz played them well, as he plays pretty much everything he undertakes. That his reaction to Liszt is to be expressed in this visit only by a double portion is not a punitive aspect of the week's program; if, that is, you care, as I do, for Liszt and for good piano-playing. Liszt knew all there was to know (and all that has since been circulated as knowledge) about writing for the piano; and Ganz knows all there is to know about playing Liszt—all save, perhaps, the trick of making these concertos seem fluid. Or he may know the trick and, classifying it as a liability when exposed, keep it for private use. Certainly, in yesterday's concert, he managed, in his fussless and businesslike style, to enlist discernment for the staggering exactions of both compositions.

Never before had I cared so much for Mr. Ganz as in his way with these great concertos, which are in the repertoire for eternity. He knew what he was doing; and it was worth doing.—Frederick Donaghay, *Chicago Tribune*.

"A Great Man Among Pianists, Mighty of Music, Brain and Feeling"

Rudolph Ganz made himself quite a reason for excitement in the Chicago Symphony Orchestra concert yesterday afternoon. To witness the exultant way that he went charging through his solo numbers was to receive a new viewpoint on old music. It is always a little surprising to watch the transformation that he creates in the atmosphere of an audience. While he is entering the stage he gives the impression of being a courteous, intelligent gentleman. Once seated before the keyboard of the piano he straightway becomes something of an artistic giant. . . . All of which is preliminary to saying that Ganz, by playing two Liszt concerti, turned the audience into a fairly enthusiastic gathering, quite as enthusiastic as this audience is capable of being. Ganz is one of the few pianists, perhaps the only one, who can thunder through Liszt in the big manner. His thunderings never become poundings, even in their most unrestrained moments; on the contrary, he has a very discreet sense of the piano's limitations of volume.

Besides this he is continually inspired by a sense of rhythm as potent and as exhilarating as one hears in the course of several seasons. His playing pulsates without cessation; it starts an induced, answering pulsation in the mind of the auditor, and one surrenders utterly to the bursting, whirling play of musical forces. It is possible to become tired of Liszt's music, but not when Ganz is playing it. He is a great man among pianists, mighty of music, brain and feeling.—Edward C. Moore, *Chicago Daily Journal*.

"Not Minus a Quality of Any of the Requirements of Greatness"

After hearing these two products of the Liszt brain, the E Flat and the A major concertos, I come to the conclusion that today Ganz is at the apogee of his talents and of his technical powers.

His execution and reading of the two works were tempered throughout with remarkable intelligence and poise, yet there was no lack of vigor, no lack of ringing, massive tone, not a trace of hardness, not a minus quality of any of the requirements for greatness at the piano forte.

Yesterday Ganz kept his audience actually alert, on the edge of their seats, and the long and enthusiastic applause after each concerto was simply the genuine expression of a unified public opinion of gratitude and admiration. —Herman Devries, *Chicago American*.

Steinway Piano

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511 Fifth Avenue, New York

Plan for the Stimulation of American Composition

Present Time Offers Golden Opportunity to Develop Native Creative School—What Our Composers Are Up Against—Making Prize Competitions Perform a Broader Service—A Proposed Solution of the Problem—System of Awards

By ROBERT W. WILKES

IT would seem that the present time, of all periods since the founding of our republic, offers a golden opportunity to foster and develop in our country the long-wished-for American school of composition.

We seem to have emerged from the great war with a new national consciousness, more spiritual and somewhat purged of its former material character. American compositions of a serious order—not the light songs and ballads of previous years—are being exploited by concert artists and symphony orchestras. The great heart of the American people has throbbed to music during the last four years more completely than it has ever done before. The American people are more generous to-day than they have ever been before. The time would therefore seem to be ripe for formulating and bringing into active realization a well-conceived, definite and permanent plan for the stimulation of serious composition among American musicians.

However, before the heart of the subject is approached, perhaps it would be advisable to examine the conditions under which musical works of serious import may be produced.

Granted, therefore, a composer possessing the requisite technical training, not only in composition itself, but also in the technique of the instruments for which he writes, it is admittedly necessary for our young writer to spend years and years of assiduous work in the writing of high class compositions before he is able to produce anything which even faintly resembles a masterwork. It may be recalled that Beethoven published fifty-four works of all kinds before he finally gave birth to the "Eroica" Symphony; Mozart wrote sheaves of music before the three great symphonies in C, E Flat and G Minor saw the light; Wagner toiled for years before he produced anything which posterity has acclaimed as having enduring value; Handel wrote "The Messiah" in his fifty-fifth year. Instances could be multiplied ad infinitum showing that the development of the highest powers of even the greatest genius is impossible without constant and assiduous devotion to composition itself.

The young composer, therefore, who is obliged to devote the greater part of his time to giving lessons, recitals, lectures, playing at church or concert, newspaper work or, in fact, any work whatsoever, musical or otherwise, except actual composition, is laboring under a handicap so great that it is practically impossible for him to develop his creative talent to such a degree as to bring forth a great symphony or a great opera or oratorio, which will bear comparison with the masterpieces of the past.

The germs of the masterworks of Wagner, Tchaikovsky, Haydn and other great composers of the past would have remained in the minds of their creators and never have blossomed forth into the mighty compositions which have given joy and inspiration to countless numbers, unless the financial support given these composers by their patrons had enabled these minds to free themselves from everyday business or professional cares and devote their whole time and energies to the elaboration of these ideas into complete compositions.

It may be objected that our composers should devote their free time to



Robert W. Wilkes
Composer and Musical
Educator of Yonkers,
N. Y.

writing music. One answer to this objection would be that it can hardly be expected that a composer will be able to put forth his best effort in his leisure evenings—if, indeed, he has any—when he is tired out bodily and mentally by his regular work. Also the following fact must be borne in mind: that the composing of music in the higher forms is a notoriously non-lucrative occupation; and a composer who elects instead to write light songs, teaching pieces or other pot-boilers, or who writes articles for the musical magazines or the dailies, or who devotes most of his spare time to perfecting himself in the technique of his instrument, is hardly to be blamed in this utilitarian age. Or, perhaps, if he depends principally upon his work as a teacher, he may feel it necessary to study new methods and books as they are issued and give besides considerable time to examining new teaching material.

Prize Contests

It is far from the intention of the writer to throw cold water on the composition contests at present conducted. The more, the merrier; may their number increase! But it would seem that a slight change in the conditions of the contests would greatly increase their beneficial effect on American composition.

Take the case of the \$5,000 prize for an oratorio to the libretto on "The Apocalypse." The composer who is fortunate enough to come out first is indeed to be congratulated, as the money will easily allow him to give all or most of his time to composition for two years thereafter. But what about the other contestants, and there will undoubtedly be many of them? The composition of an oratorio is a matter of not hours, but hundreds and hundreds of hours. Their works, no matter how worthy, will have no earthly chance of being produced; the choral society conductors will naturally argue that, if they intend to put on a new work, they will select the prize-winning composition and the composer will have left on his hands a white elephant, a bitter reminder of unrewarded effort.

The \$1,000 prize offered by Mrs. Coolidge is also a most generous one. But again take the case of the unsuccessful competitors; what tangible asset for them is the possession of a sonata or suite for viola and piano? Even a sonata for violin and piano stands a very slim chance of being accepted for publication and it would seem that the piano and viola combination would be hopeless from the publication point of view. Of course, the work might be done over, and after considerable changes might be metamorphosed into a composition for violin and piano or 'cello and piano, but the rewriting would very likely consume almost as much time as an entirely new work.

It seems to the writer that the most beneficial effect would be obtained from contests if the prize money were divided into from three to six parts; for instance, the oratorio award could be a first prize of \$2,500 and three or four prizes of smaller graduated amounts, or a first prize of \$2,500 and six "consolation" prizes of \$500 each. It may or it may not be too late to effect these changes in the present contests, but the suggestion may be followed at any rate in other contests yet to be announced. It is a big gamble for an experienced composer, no matter how enthusiastic he may be as to the future of oratorio, to give so much time and effort on a mere chance of being able to please the judges, the majority of whom may not be in sympathy with this style of composition, while, if there were a reasonable certainty of being somewhat repaid for his labor, more composers would enter the contest, and the consolation money would encourage them to continue their creative work.

It may be objected that our composers should devote their free time to

Much has been said as to the desirability of affording American composers an opportunity of having their orchestral works performed at symphony concerts. This should undoubtedly be encouraged, but let us view the matter from the composer's standpoint.

Suppose a symphony or other large work is accepted for performance. The orchestral parts must be copied for the sixty or eighty players. The composer must either spend one or two hundred dollars having the parts done by a professional copyist, or, if he cannot afford this expense, must spend hours and hours of dreary work writing out the parts himself. Usually the critics pounce upon it because it is not equal to Beethoven or some other classicist, the work is never heard again and the composer is soon forgotten.

Publishing of Native Works

The publishing of the works of American composers has often been held out as a great stimulus to creative activity. While it is undoubtedly gratifying for a young musician to see his works in print, still the financial returns are often so meagre that the composer is more likely to be depressed than encouraged. Edward Elgar stated not long ago that the royalties from his "Enigma Variation" were not sufficient even to pay for the music paper he used in writing the full score. A prominent publisher once told the writer that he did not think even the orchestral works of Brahms covered the expense of bringing them out.

There is also another danger to be faced. When a composer looks over his royalty statement and finds some trifle has had a considerable sale, while a much better composition has been practically neglected, he is but human if he decides to defer the development of some ideas for a symphony or symphonic poem which have been running through his head and turns his attention instead to works of a lighter nature.

An interesting article by James P. Dunn appeared lately in MUSICAL AMERICA discussing this same question, but from a slightly different point of view. Mr. Dunn proposed a solution of the problem by means of a "system of pensions" for those composers who give evidence of being able to "compose creditably in the larger forms."

Several musical organizations of the present day owe their existence mainly or entirely to the generosity of some music-lover or group of music-lovers. Many of the great composers of the past accepted, yes, even solicited, financial assistance from men and women of means, although such a condition is hardly in sympathy with our American ideals. However, a system of awards—I don't like the word "pensions"—worked out entirely upon a *quid pro quo* basis, in consideration of which a composer would give his time to the production of serious music, is, I think, entirely feasible and would not detract in any way from the standing of the composer.

The Plan

The plan I have in mind is, briefly, this: A campaign shall be launched for a sum of \$100,000, which shall be invested and the proceeds awarded to those American composers who submit the most worthy compositions.

Some will say that the sum is so large that it would be impossible to raise it. Before the Great War the amount would indeed seem unattainable, but the country has so long been thinking in terms of millions and billions that it would seem to be entirely practicable to raise this sum and perhaps more if a properly conducted campaign were once started. The amount would call for ten subscriptions at 10,000 each, or twenty subscriptions at \$5,000, or one hundred at \$1,000. Do not say that this great country, which is estimated by the editor of MUSICAL AMERICA to spend between \$600,000,000 and \$700,000,000 on music every year, cannot with all its wealth raise one six-thousandth of that sum for the mainspring of it all—the composer. The money would naturally not be raised entirely from individuals. Progressive music publishing houses, piano manufacturers, talking-machine houses and musical clubs of all kinds would undoubtedly be found willing to donate, if the matter were properly presented to them.

This sum could be safely invested and yield an income of about \$5,000 a year. This sum could be awarded as follows: Deducting about \$1,000 for running expenses, the remaining \$4,000 could be split up into six parts—two major awards of \$1,000 each and four minor awards of \$500 each. A competitor for a minor award would be required to submit to the judges at least one composition in a large form; competitors for a

major award would have to submit three or more compositions of the same character. Let us see how the plan would work out from the composer's standpoint.

Take a man whose earnings average \$2,000 a year. If he were able to obtain a major award of \$1,000, he would feel able, without doing injustice to his dependents, to give up half his regular work and devote that time to composition. A man earning \$3,000 annually could give two days out of the six working days to his pen. Even a winner of a minor award of \$500 would feel justified in devoting one or two days a week to composition.

Probably the fairest plan would be to give no major awards the first year, but to give eight minor awards instead, so that those composers who at present cannot find time to complete three or more large works may have a fair chance. Of course, the competition would be open to all every year; winners of a minor award would naturally have a better chance to obtain one of the first prizes the following year on account of having more time to devote to composition, but whenever a composer's product began to deteriorate below the general level, he would receive no further award, which would be a gentle hint for him to go back to teaching or some other line of work.

Some representative society, such as the Federation of Musical Clubs, would be required to take charge of the campaign and the running of the competitions. There would necessarily be much work and time given to the undertaking, but the society which was able to put the fund "over the top" would earn enviable fame and at the same time do something that would finally put America on the musical map of the world.

This tentative plan is therefore offered to the readers of MUSICAL AMERICA. If it is felt that the plan has merit, let its good points and its objections be argued in musical societies and in the pages of the musical journals. If the musical profession finally approves of it or some similar plan, then let some one in whom we all have confidence start the agitation for a campaign. The writer, being a composer who might be expected to benefit from the campaign, is naturally barred from taking any active interest in it.

In conclusion, I might say this: The American composer is not asking charity. He is fully able to support himself and those dependent upon him by other work besides musical composition, although he would naturally be happier if he could afford to give the time to develop his gifts. Why, readers of MUSICAL AMERICA, there may be another Beethoven or Wagner right here in this country of ours, who would blossom forth and produce as great works as these two master musicians, if he were only relieved somewhat from the daily grind of making a living. If America wants the beautiful flower of genius to grow, she must cultivate the soil. Will she?

Modest Altschuler, conductor of the Russian Symphony Society, will have as soloist for the next pair of concerts at Carnegie Hall, Jan. 28 and 29, the eminent Russian composer-pianist, Sergei Rachmaninoff. Mr. Rachmaninoff at both concerts will play from MS. a completely revised version of his First Piano Concerto, which is so changed as to entitle it to be called a novelty.

Anna Case will give her annual New York recital on Monday evening, Jan. 20, at Carnegie Hall.

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BALTIMOREAN IS MADE CHAMBERLAIN TO POPE

Father Manzetti, Director of Music at St. Mary's, Honored—Promotion Requested by Cardinal Gibbons

BALTIMORE, MD., Jan. 8.—The Very Rev. Leo P. Manzetti, chaplain of St. Mary's Orphange, Roland Park, near here, and who for six years has been director of music at St. Mary's Seminary, has been made a private chamberlain in the Papal household, according to official word which has arrived here. It is understood that the Pope granted the promotion at the request of Cardinal Gibbons.

Father Manzetti is first vice-president of the Society of St. Gregory, which he organized about three years ago and which was approved by the Holy See. One of the objects of the society is to compile a catalog of approved church music and publishers of music of this character in all parts of the world send in their publications for approval.

In addition, he also formed the Schola Cantorum of St. Mary's Seminary, which sings at the Cathedral during Holy Week, and he directed the choir which sang at the time Cardinal Gibbons celebrated his golden jubilee as a priest.

Father Manzetti studied under Robert Remondi Chevalier, of the Municipal Conservatory at Turin, Italy, and is a graduate of the Church Music School, Ratisbon, Bavaria. At Aosta, Italy, he was choirmaster at the Cathedral, and frequently played the organ in the private chapel of Queen Dowager Margherita.

About a year after coming to this country Father Manzetti went to St. Louis and became musical director of the famous Knights of Columbus Choral Club.

New York Music Teachers Hear Works of Gustave L. Becker

A program made up of works by Gustave L. Becker and interpreted by Mrs. Elizabeth Parks Hutchinson, soprano; Mrs. Alice Moncrieff, contralto, and Lotta Davidson, violinist, with Mr. Becker at the piano, was presented at

the regular monthly meeting of the New York Chapter of the State Music Teachers' Association. The concert was held on Jan. 7 at Steinway Hall and included the presentation of three groups of piano works, a group of songs for contralto, soprano solos and duets. Mr. Becker proved himself to be a composer of ingratiating qualities, with a keen melodic and rhythmic sense. His fine musicianship is perceptible in everything he attempts. The trio of artists was deservedly applauded.

VERDI'S QUARTET FEATURED

"Victory Musical Morning" at Waldorf Delights Large Audience

The *Allegro* movement of Verdi's only incursion into the string quartet realm furnished a number of very special interest in the program given at the Verdi Club's "Victory Musical Morning" at the Waldorf-Astoria on Jan. 8. A large audience applauded the interpretation, by Jan Munkacsy, Francesco Pinero, H. Lefkowitz and Giovanni Pinero. Graham Marr, baritone of the Chicago Opera Association, sang pleasingly an aria from "The Jewels of the Madonna," preceding it by the "Il Balen" from "Trovatore," sonorously delivered. Ruth Miller, soprano of the Metropolitan Opera, asked indulgence for a cold, which did not prevent her from singing charmingly the "Je suis Titania" and a delightful little English encore number as well. She also sustained admirably her part in the sextet from "Lucia" that closed the program.

Madelina Carreno's phrasing of the "Mon coeur s'ouvre à ta voix" from "Samson et Dalila" was noteworthy, as well as the full, free delivery of her notes. Ernest Dans tenor, sang Handel's "Sound the Alarm" in stirring fashion. Edgar Fowleson, tenor, and Graham McNamee, baritone, in addition to the solo artists, sang in the "Lucia" sextet. Mrs. Harrison Irvine and Melchiorre Mauro-Cottone furnished the accompaniments. C. P.

Ethel Leginska will give her first New York recital this season at Aeolian Hall on Saturday afternoon, Jan. 18. This recital will be a benefit for the Manassas Industrial School for Colored Youth at Manassas, Va.

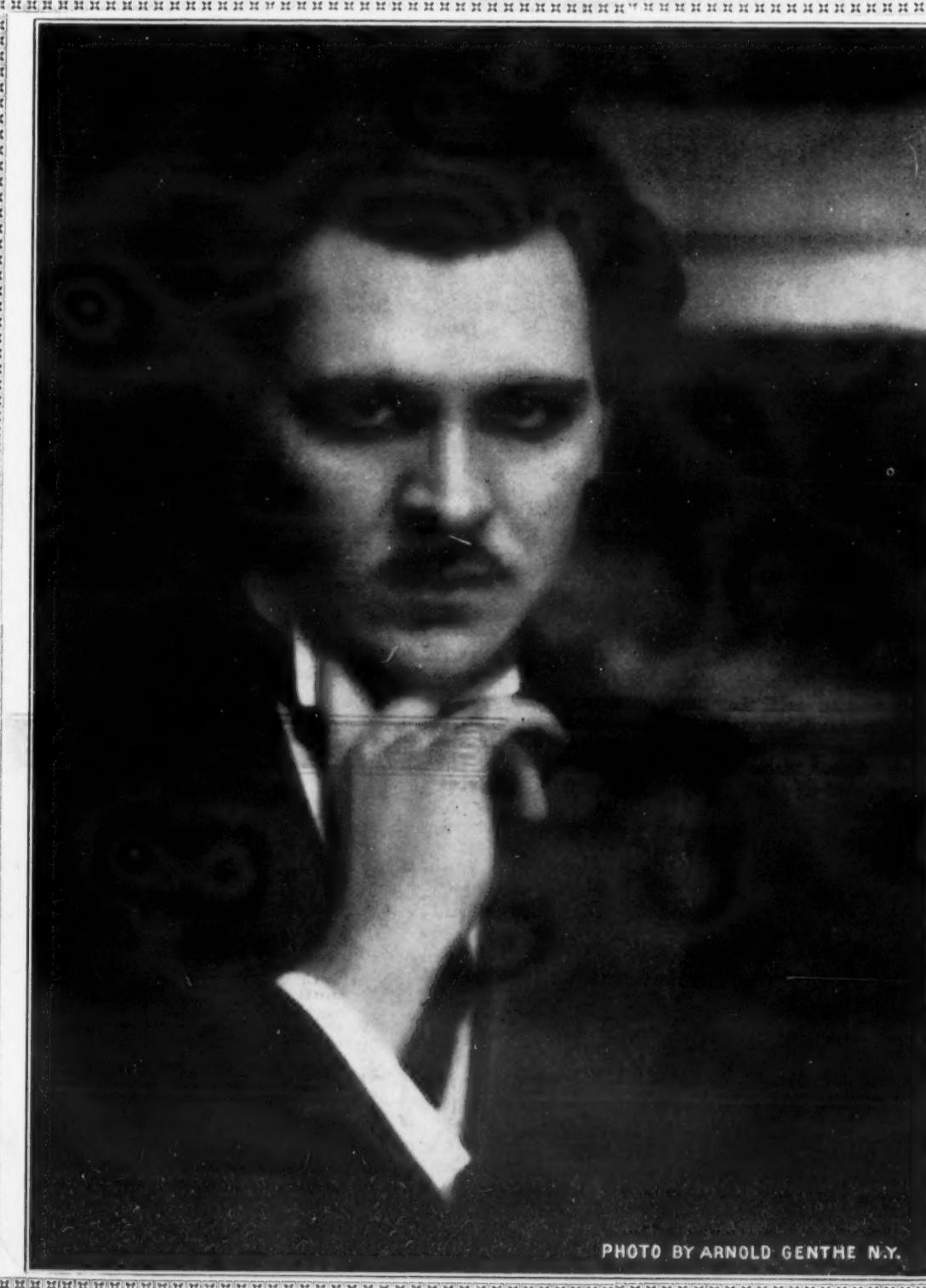


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ECHOES OF MUSIC ABROAD

Bonci a Much-Sought-After "Guest" Star in Italian Centers—Titta Ruffo Returns to Madrid Royal Opera, Where Zenatello Also Is Singing—Holland to Have a Season of Italian Opera Again—New American Soprano Engaged for Spanish Capital's Opera Season—Novelties by French Composers Given a Hearing at the Paris Théâtre du Vieux Colombier—The Accompanist Gets His Due at Hands of London Reviewer—Municipal School of Music in London Loses \$18,000 a Year—Paris's Attractive Bill of Operatic Fare

THREE Italian cities are claiming the services of Alessandro Bonci for concurrent seasons. Which simply means not that there is a conflict of contracts, but that guesting about merrily from place to place has become a fixed habit with the silver-voiced tenor who was brought to this country by Oscar Hammerstein to be one of his "effectives" in the opera war he waged.

While no singer, no matter what his success may have been here, can command in Italy a fee within hailing distance of the figure he has reached in this country, Bonci has found since his return to his native land that he can do all the public singing he wants to do by charging a fee that makes it impossible—at any rate, unpractical—for Italian directors to engage him for more than a few "guest" appearances at a time. In consequence of this policy he is dividing his mid-winter season among the Costanzi at Rome, the San Carlo at Naples and the Chiarella at Turin, with the possibility ever present of working in one or two special appearances in still other cities.

Turin is proud of its array of tenors this winter. Of the six only Bonci and Rinaldo Grassi are known here. The others are Paoli, Pertile, Del Credo and Redaelli. The répertoire consists of the Massenet "Manon," "Fedora," "Gioconda," "The Girl of the Golden West," "William Tell," "The Force of Destiny," "The Masked Ball," "Ernani," "Mefistofele" and "Wally."

Titta Ruffo Heard from Again

At last there is news of Titta Ruffo. The baritone of the phenomenal breath control, of whom practically nothing has been heard since he gave a concert in New York on his way back to Europe from Cuba some three years ago, has emerged from his voluntary exile from the world of opera to sing at the Royal Opera in Madrid this winter.

In the Madrid company there is also Mattia Battistini, that Italian singing actor who in the minds of South European opera-goers outranks almost every other singer on the stage. From Madrid, Battistini will go to Monte Carlo to open the season there for Director Raoul Gunsbourg. Then, his engagement at the Prince of Monaco's vest-pocket opera house completed, he will proceed to Paris for what can now be regarded as his semi-annual engagement at the Opéra in the French capital.

As further evidence that the Madrid Royal Opera has assured itself of a strong male contingent this winter, the company also boasts the presence of Giovanni Zenatello for a limited number of performances. The much-advertised Tito Schipa, who is a favorite in Spain now, and Bernardo De Muro, who is accorded high rank by his countrymen, are other tenors in the company. Giuseppe Taccani, a tenor colleague of Zenatello's at the old Manhattan, is dividing his winter between Rome and Madrid, and the name of Carlo Galeffi, a baritone known to Philadelphia and Boston audiences and slightly also to the New York public, likewise appears on the roster both of the Madrid Royal Opera and the Costanzi in Rome.

There are fewer names of distinction on the distaff side, but those of Ester Mazzoleni, the dramatic soprano, and Ninon Vallin-Pardo, who made so pronounced a success at the Colon in Buenos Ayres last summer, stand out.

One American has a place in the company—the young woman who masquerades professionally behind the ready-to-hand but not highly euphonious name of Perla Berti. This new soprano from our shores distinguished herself last year while serving her operatic apprenticeship at the Massino in Palermo.

Marcel Journet was announced by the Madrid directors, but he will not have

completed his season with Mr. Campagnini's Chicago company in time to sing in Spain. Gabriella Besanzoni, one of Italy's best mezzo-sopranos, was also expected, but she has been detained in South America. And by accepting a contract with Bracale in Cuba the basso Gaudio Mansuelo has provided a third disappointment.

Many Engagements Awaiting Cortot

While Alfred Cortot is bringing his first visit to this country to a close, engagements that are awaiting this French pianist on the other side are being announced. February has been set aside for England, while many of the cities in the French Provinces will hear him in the later part of the season. Nice and Nantes are two of the cities waiting to hear him.

Italian Opera Season for Dutch Cities

After having been deprived of its usual allotment of the sweetmeats of

Interesting Bill of Fare for Lovers of Opera in Paris

The hand of Albert Carré is already plainly marked in the functioning of the Paris Opéra Comique, even while the director for whose return to his old post the French capital should be profoundly grateful is away on an artistic mission to the Redeemed Provinces. He was sent to Strasbourg to arrange performances in the Municipal Theater of that city, as well as in Metz, Colmar and Mulhouse.

For one week in December the répertoire of the Opéra Comique ran as follows:

Sunday afternoon, "Tales of Hoffmann"; Sunday evening, "Louise"; Monday, "Manon"; Tuesday, "Carmen"; Wednesday, "Lakmé"; Thursday afternoon, "The Juggler of Notre-Dame" and "Pagliacci"; Thursday evening, "Le Roi d'Ys"; Friday, "Werther," and Saturday, "Marouf." Then on Sunday again came "Mireille" in the afternoon and "Tosca" in the evening.



WHERE LUCIEN MURATORE HAS GONE TO RECUPERATE

Lucien Muratore's villa at Eze in the Maritime Alps is most picturesquely situated and offers an ideal retreat for a victim of overwrought nerves. Here the popular French tenor has gone with his wife, Lina Cavalieri, to seek complete recovery from the unfortunate nervous breakdown that recently brought his season with the Chicago Opera Company to a premature close.

opera since the beginning of the Great War, Holland is to hear Italian opera again this winter. Impresario De Hondt is arranging a short season for The Hague, which will doubtless be followed by series of performances in Amsterdam and Rotterdam. The répertoire will consist of Italian works, to be sung by Italian singers.

Honor Where Honor Is Due

For once an accompanist has received his due. In this day of more or less complex songs, which in many cases demand the services of a pianist of consummate art to do justice to them, there are, after all, few concert-goers, even among the critics, that realize how vitally the effect of a song depends upon the accompanist.

It is refreshing, therefore, to see public record made of the fact that the credit for the artistic pleasure given by a song recital must be divided on a fifty-fifty basis between singer and pianist. For this reason the London *Daily Telegraph*'s initial comment on Mme. Conti's recent song recital is surely unique. It ran thus:

"The vocal recital given by Mme. Conti in Wigmore Hall on Thursday, whereat some two dozen fine if fairly familiar songs were magnificently sung, was in reality a duet affair between the accomplished singer and George Reeves, her admirable coadjutor at the piano-forte."

This is as it should be. Hope springs eternal in the accompanist's breast that he will get his due some day. And when that day comes a new fillip will be given to the hope that the silly prejudice now existing against woman accompanists may be encouraged to commit suicide.

The Grand Opéra's showing for the same week suffered by contrast—"Thaïs" on Sunday; "Rigoletto" and "Rebecca" on Wednesday; Rameau's "Castor et Pollux" on Friday; and again "Thaïs" on Saturday. "Faust" followed on Sunday. The Opéra's regular schedule provides for but four performances weekly to the Opéra Comique's nine.

The little Trianon-Lyrique's attractive bill of fare of lighter opera for the same period of seven days consisted of "The Bells of Corneville," "Les Mousquetaires au Couvent," "Véronique," "Le Maître de Chapelle" with "La Fête du Village Voisin," "Les Noces de Jeannette" with "Galathée," "La Juive," "Maison à Vendre" with "Les Voitures Versées," and "Les Dragons de Villars."

Carmen Melis Returns to Italy

Carmen Melis is expected back in Italy shortly, after an absence of many months in South America. During the latter part of the time she sang in Santiago and Valparaiso.

Big Annual Deficit at London School

London's municipal Guildhall School of Music is being conducted at the present time at a loss of nearly \$18,000 a year. The directors now believe, however, that they have devised a scheme by which the institution may be placed on a self-supporting basis. Heretofore the Corporation of London has had to meet the annual deficit.

At a meeting called the other day to discuss the new plan, the statement was made that no educational institution at the present time rests on a self-supporting foundation. A tribute was paid to

the school's director, Landon Ronald, the composer and conductor, and in other years accompanist for Mme. Melba on tours of this country.

French Composers Find Encouragement in Paris Theater's Course

The musical ministrations of the Théâtre du Vieux Colombier in Paris as conducted by Jane Bathori seem destined to achieve unique results. The aim is to make it possible for young French composers to have their works produced, which are all too readily overlooked by the subventioned opera houses. And the composers, librettists and designers are given opportunity to work hand-in-glove and thus produce approximately the effects they have conceived in a well-balanced ensemble.

Mme. Bathori's ambition for her work goes far beyond this, however—she hopes to be able eventually to make a tour of France and other countries with these productions and thus make secure the reputation of the unknown composers who have committed themselves to her fostering care.

After opening the season last month with "Le dit des jeux du monde," music by A. Honegger, she went ahead with the répertoire she had arranged. Among the modern works she has retained are "Une Education Manquée," by Chabrier; "La Boîte à Joujoux," by Debussy; "Pastorale de Noël," by Reynaldo Hahn; "Aucassin et Nicolette," by Le Flem; "Le Dame de Coeur," by G. Auric; "Au Jeu d'Ops," by M. Gouvy; "L'Enfant Prodigue," by Darius Milhaud, and "Sainte Almène," by A. Honegger.

Earlier works are also to be given—Mozart's "Impresario," Pergolesi's "Maid-Mistress," Purcell's "Dido and Aeneas" and A. de la Halle's "Le Jeu de Robin et de Marion."

In the meantime, while these are being given, preparations are pushed forward for new works by Louis Aubert, André Caplet, Erik Satie, Albert Roussel, Gabriel Grovlez, Charles Kœchlin, Ravel, Poulenc, Ingelbrecht, de Bréville, de Falla, de Polignac and various others.

A New Albani Appears

There is a new Albani in Italy. The newcomer, Amina Albani, is, however, a dramatic soprano, unlike the French-Canadian Mademoiselle Lajeunesse, who won world-wide renown for her assumed name of Albani.

There is, too, a new soprano whose name is perilously similar to that of Lucien Muratore's wife. The difference lies in one letter only—the difference between Lina Cavalieri, otherwise Mme. Muratore, and Lina Cavalleri. The owner of the latter name is a coloratura soprano.

J. L. H.

Hans Kindler Plays 'Cello Concerto by George F. Boyle

BALTIMORE, Md., Dec. 30.—Hans Kindler, first 'cellist of the Philadelphia Symphony Orchestra, has been playing with much success the 'Cello Concerto written for him last season by George F. Boyle. Mr. Kindler has played this concerto under Stokowski in Washington, D. C.; Dayton and Columbus, Ohio, and has played it with the composer in Baltimore and Philadelphia. An entire program of the works of Mr. Boyle has been arranged by Mr. Kindler to be given next March at the Little Theater in Philadelphia. At that program will be heard the 'Cello Concerto, groups of songs, and Mr. Boyle will himself play his Piano Sonata and a group of shorter piano works.

Part of "Aida" Performed in Wilson's Honor in Milan

MILAN, ITALY, Jan. 6.—As an especial tribute to President Wilson, the second half of the second act of "Aida" was given in his honor by the famous La Scala company. Mme. Villani sang *Aida*, while *Rhadames* was enacted by Zerola. Serafin conducted. After the finale the actors joined the audience in applauding Mr. Wilson, who had been roundly cheered already on his entrance. The company sang "The Star-Spangled Banner," "La Marseillaise," "God Save the King" and the Belgian and Italian national anthems.

Baltimore to Honor Soldier Dead

BALTIMORE, Md., Jan. 8.—Prof. Joseph Pache, conductor of the Oratorio Society, has sent letters to all the church choirs throughout the city, in which he asks that they take part in a memorial concert in honor of the soldiers who fell in France. It will be held during Lent.

Holiday Time Brings London More Concerts than Usual

Kathleen Parlow Among Recitalists—Successor Chosen to Sir Hubert Parry as Director of Royal College of Music—One of the Many Students' Recitals Has Villiers-Stanford as Conductor

Bureau of Musical America,
12 Nottingham Place,
London, W. I., Dec. 16, 1918

ALTHOUGH Christmas is nearly upon us, there has been a surprisingly large number of good recitals, and some especially interesting as well as promising students' concerts have been given for the conclusion of the autumn term. Then, too, there are the blind musicians, who are coming more and more before us; the latest of them were the "Pierrots" from St. Dunstan's Hostel and "Les Rouges et Noirs," the famous first military concert party, who made their debut on this side of the channel at the Beaver Hut Theater on Thursday. And finally, much interest has been manifested in the appointment of a successor to Sir Hubert Parry as director of the Royal College of Music. The new incumbent is Dr. Hugh Percy Allan, a well-known conductor and organist.

During the afternoon of Monday last, Amy Hare gave the first concert of the week at Wigmore Hall. She was assisted by Kathleen Parlow, the Hon. Mary Portman, Guilhermina Suggia and Lionel Tertis. Excellent performances were given of a Brahms Quintet, a Bach Trio for piano and two violins, and a Dvorak Quintet.

The same evening in the same hall, Constance Izard and Maude Dixon gave a violin and piano recital, the program including Lekeu's Sonata in G and Walter Davies' Sonata in D Minor, as well as delightful lesser pieces by Leopold Ashton, John B. McEwen, Alfred Moffat and Cyril Scott.

In Aeolian Hall on Tuesday, Dorothy Huxtable and Josephine Lewis gave a charming little recital. The program comprised Beethoven's Sonata in F and Emile Bernard's Suite for violin and piano. Breathing space was given the players by Gladys Peterson's clever recital of some very telling short poems.

On Tuesday evening, Olga Haley gave a song recital which was announced as international, though very few numbers were sung in English. The majority were French, but there were also Italian and Russian numbers. The best performance of the evening was that of Tchaikovsky's "In the Ball-room."

Also on Tuesday, in Wigmore Hall, a very interesting first appearance was made by Muyadera Unwin, a pianist whose personal talents and gifts should carry her far. She played the Beethoven "Les Adieux" Sonata, a Bach-Busoni Prelude and Fugue, the Bach-Busoni "Weinen und Klagen," three Bach Preludes, and pieces by Chopin, Glazounoff and Rosenbloom.

On Wednesday there were two recitals of note, one of them vocal, given in Aeolian Hall by Nina Garelli, the other a program of Beethoven piano works given by the American, Victor Benham. Mr. Benham was heard to particular advantage in the Sonata, Op. 106.

On Friday, Lloyd Powell gave a piano recital and more than justified the high opinions of his playing already formed. He is always musically and interesting, and did especially good work in Debussy's "Pagodes," "En Vacances" by De Severac, and "A Sea Idyll" by Frank Bridge. On the same day, another of Amy Sherwin's pupils' concerts took place in Steinway Hall. It was one of a series of so-called song pictures. The scene was laid in Persia, and both coloring and music were beautiful and typical. Jeannette Sherwin conducted her excellently written scenes and recited verses from "Omar Khayyam." The pupils all sang well.

Of the many students' concerts, those of the R. A. M., the R. C. M. and Trinity College naturally take the first place. That of the first named was given in the Queen's Hall on Thursday last. Sydney Ellis sang excellently two charming new songs by Sylvia Carmine (also a student), Dorothy Chalmers played MacKenzie's "Philbroch" Suite for violin with infinite charm, and Etta Crossman sang Verdi's "O Don Fatale" with good diction and style. On Friday the students gave a tea in the Duke's Hall for wounded soldiers and sailors. The guests seemed to enjoy themselves thoroughly.

At the Royal College a fine program was given under the direction of Sir Charles Villiers-Stanford. One artist who won special distinction at it was Dorothy T. Davies, pianist.

The Trinity College students gave their concert in the Queen's Hall under the baton of Joseph Ivimey. The program included the Mendelssohn F Minor Concerto for violin, Mozart's "Dove Sono" and Coleridge-Taylor's march, "Ethiopia Saluting the Colors."

The concert world has lately been impoverished by the death of one of our best-known contralto singers, Hilda Wilson, who in private life was Mrs. Ashley Hart. She made her professional debut at fifteen, in a performance of "The Messiah" at the Shire Hall, Gloucester. She afterward studied at the Royal Academy of Music, where she won bronze, silver and gold medals and the Westmoreland Scholarship. She was born in Monmouth and died at Boscombe, near Bournemouth.

Maude Agnes Winter, a professor of pianoforte at the Trinity College of Music, recently gave one of her welcome recitals. She is a player of rare charm as well as fine technique and feeling. She is thoroughly British, for not only was she born in England of English parents, but received all her training in England. She studied at Trinity College under G. E. Bambridge, and besides giving many recitals in London, has played at the Promenade concerts, Bournemouth and Harrowgate, and other symphony concerts.

HELEN THIMM.

Sara Lemer Wins Laurels as Soloist With Reading (Pa.) Orchestra

Sara Lemer, an accomplished Harrisburg (Pa.) violinist, was the featured soloist of the first popular concert in the series given by the Reading Symphony Orchestra at the Rajah Theater, Dec. 29.

She was accorded high praise for her appealing delivery of the Bruch G Minor concerto, with orchestra accompaniment, in which she disclosed a facile technique and a singing tone of much purity. Her success was emphasized to a still further degree in subsequent offerings.

It was at the testimonial concert tendered her in Harrisburg (Pa.) last season in which she appeared in conjunction with Reinhard Wernerrath, the gifted baritone, that Miss Lemer won favorable recognition. An artist-pupil of Theodore Spiering, she is gradually gaining an enviable position among coming soloists.



GUSTAVE TINLOT

FRENCH VIOLINIST

Appearance with
N. Y. Symphony
Orchestra, Sun-
day, January 5th

NEW YORK SUN,

January 6th:

"His style is admirable in its elegance, finish and taste. The performance of the Concerto was one of distinct charm and pleased the audience immensely."

NEW YORK HERALD, January 6th:

"His tone is singularly sweet. His style is elegant which suits Saint-Saëns' music, and he has a command of sentiment tending to the romantic. His playing of the well-known Andantino was especially to be commended. The whole performance merited the warm applause which he received at the end."

NEW YORK JOURNAL, January 6th:

"As a technician, Mr. Tinlot is considerably above the average while his tone is pure and sweet, if not over large; one is grateful that it has not that shaggy dryness."

EVENING WORLD, January 6th:

"Mr. Tinlot disclosed a tone that while small was of exquisite purity. His musicianship was manifest."

NEW YORK EVENING SUN, January 6th:

"Mr. Tinlot in his Concerto played smoothly and with all evidence of high musicianship. His tone is fresh and there is a grace of easy capability to his handling of it."

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From the Outlook

It was not only the program but the kind of instruments used at this concert that gave it the element of popularity. Four stringed instruments seem very much alike and give the impression of being monotonous. On the other hand, no one can help seeing that a flute is very different from a bassoon, and that a French horn does not in the least resemble either a clarinet or an oboe. And when the instruments are sounded they obviously differ one from another in tone. The pure and almost unfeeling tones of the flute are in as strong contrast as possible to the mellow, appealing and satisfying tones of the French horn; while both differ from the penetrating tones of either of the three reed instruments—the oboe, the clarinet and the bassoon. Then there is the interest of distinguishing these various instruments as they play. We should not be surprised to learn that the great majority of regular attendants at orchestral concerts cannot distinguish between the oboe and the clarinet—whether in sound or appearance.

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CAMPBELL-TIPTON

TWO NEW SONGS
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Words by WALT WHITMAN
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RABAUD PRESENTS AMERICAN MUSIC

Boston Symphony Orchestra, Henri Rabaud, Conductor. Third Concert, Carnegie Hall, Evening, Jan. 9. The Program:

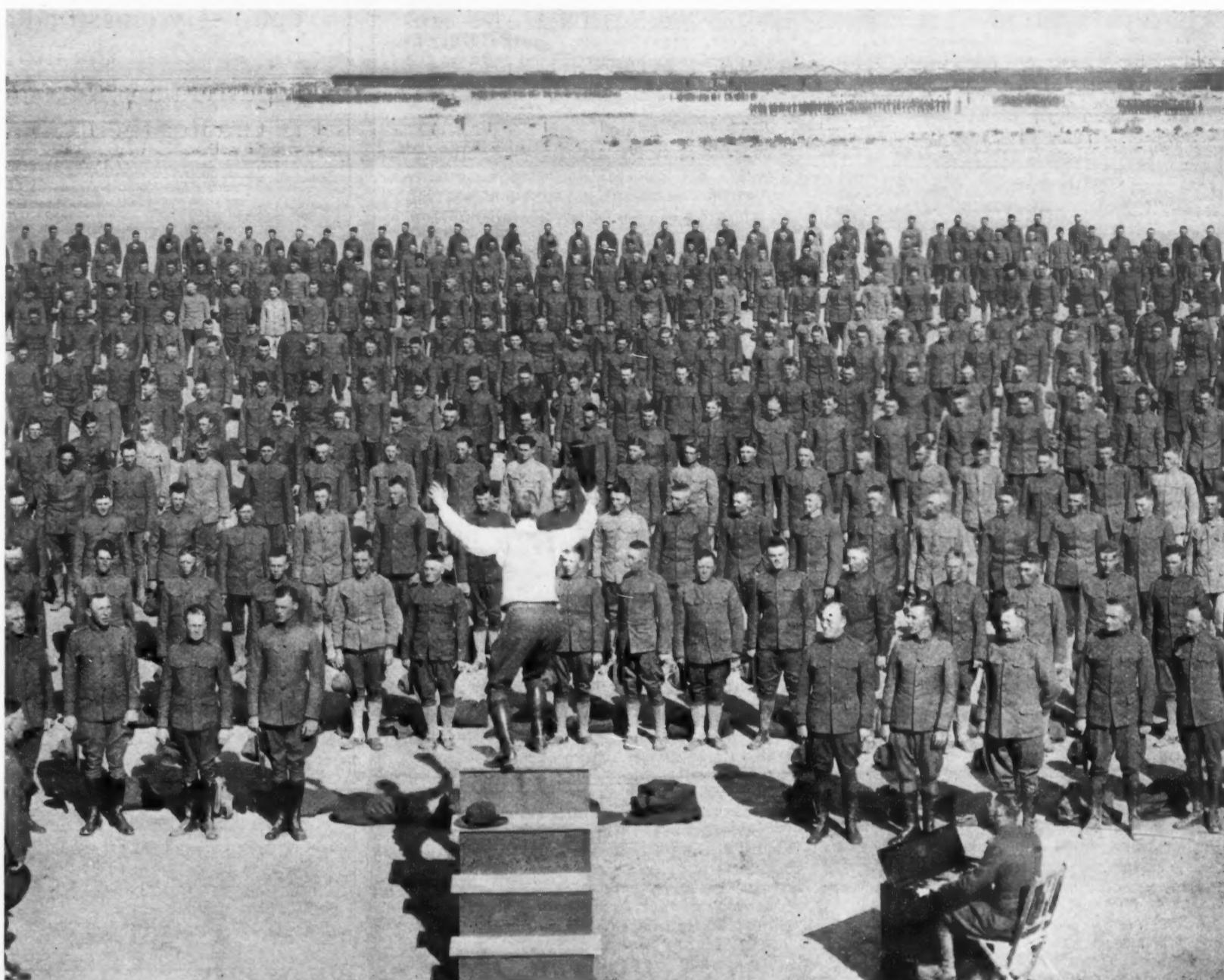
"Wallenstein" Trilogy, Op. 12—
I, "Wallenstein's Camp"; II, "Max and Thekla" (The Piccolomini);
III, "The Death of Wallenstein,"
d'Indy; "The Mystic Trumpeter,"
Orchestral Fantasy, Op. 19, Con-
verse; Suite of the Sixteenth Cen-
tury (arranged by Henri Rabaud),
Farnaby (and anonymous English
composers); Overture, "King
Lear," Op. 4, Berlioz.

Thursday night's performance of the Boston Symphony Orchestra in New York was marked by an interesting program, interestingly depicted. Moreover, it was brought home to the audience that the orchestra is losing more and more of its erstwhile subjectivity and steadily developing into a more objective medium for the portrayal of diversified programs according to an individual conductor's intentions. A gratifying phenomenon that, to be sure, even though such a metamorphosis may be attended, as on this occasion, by transitory technical inaccuracies. The enlistment of such an array of distinctive "program music" is bound to emphasize a conductor's interpretative versatility. And this versatility, or adaptability, of M. Rabaud in conjunction with his undeniably inspiring influence on the orchestra alone would be sufficient to endear him to us.

D'Indy's "Wallenstein Trilogy," after the picturesque and stirring Schiller poem, represented something of a novelty, insomuch as the work was given for the first time in the realm of these concerts. The tonal portrayal of the rollicking scenes of a soldiers' camp of the first part was well colored as to momentous detail and general atmosphere. The glitter of arms, the general revel and boisterous dancing were vividly set forth. While the first part is characterized by atmospheric color, the second movement, "Max and Thekla," is carried out by the human emotions that have inspired d'Indy to quite modern melodic effusions. However, this modern melodic saturation with its Wagner reminiscences can no longer be considered very modern in our present-day ultra-modern progress. It is in the last part, "Wallenstein's Death," that the younger d'Indy has shown himself least efficient. The mysticism and the resulting climax of the character's death leave much to be desired musically.

Converse in his "Mystic Trumpeter" succeeds in painting orchestrally with much warmth. If anything, he enhances musically the Whitman poem. Which, however, does not imply that he is very original, or even exhaustive, throughout. One is not amiss, I think, in asserting that with his "Mystic Trumpeter" the composer proves himself rather more an orchestral than a musical genius. One gains the impression that with some

A Pictorial Sample of What's in the Day's Work for a Y. M. C. A. Song Leader



WE have been hearing much about the large-scale operations of the Y. M. C. A.'s song leaders. Above is a photograph which gives a practical idea of the scope of the work, not so much from what the picture shows as from what it leaves out. The original photograph as sent to MUSICAL AMERICA was far too big for these columns; and so the editorial shears were requisitioned to clip out a mere sample. Small though it is, however, this is the most important single section of the group, for here G. P. Rockwell, song leader, is seen injecting the inspirational quality known as "pep" into the proceedings. The scene of action is Camp Cody, N. M., where Mr. Rockwell is stationed.

other literary inspiration the composer's talent might have given a much more beautiful and telling account of itself. For this American musical writer from rugged New England unquestionably has a warmth of expression and a keen sense of color that might be intensely tropical and that deserves to be nurtured. The Elizabethan Suite of Farnaby (and anonymous English composers) has been arranged by Rabaud for a modern orchestra so elaborately that but little of the virginal harpsichordine character remains noticeable. In form, of course, all five movements are hide-bound, whereas the melodic ideas and accompanying structure would seem to have

become rather pretentious with so much fairly complex instrumental elaboration. Yet withal, the experiment is to be considered a success. This Rabaud transcription, with its serenely majestic *Maestoso*, a rather naïve *Moderato*, a graceful *Allegro*, an *Andante* and a concluding *Maestoso* is an historical attraction of considerable significance.

The concluding, rarely heard Overture to "King Lear" of the more immature Berlioz contains much that foreshadows the composer's later genius, as also much that is ingenuous—or shall we say unfinished? Berlioz here often seems to designate rather than emphasize. Still, in spite of all apparent superficiality, a thread of decided distinction runs through it all. And along this thread last night's performance was conducted with manifest success. O. P. J.

The Saturday Matinée

With something of a benediction in the form of the "Leonore" Overture, No. 3, ended the matinée concert of the Boston Symphony on Jan. 11. Exquisitely played, the overture became, like all of Beethoven, a musical colonnade through which one passes.

Preceding this number came Schumann's Symphony No. 4, in D Minor, which was characterized both by a spirit of determinism (somewhat of a surprise in the Rabaud forces) and the elegantly co-ordinated gliding of the strings in the *Romanza* and *Scherzo*. The second number, Rabaud's own "Procession Nocturnale," after the poem of Lenau, necessarily assumed a rather mystic atmosphere, although melodic interludes and well balanced weaving of the orchestral colors prevented monotony. The novelty

of the concert came in the form of Ravel's "Rhapsodie Espagnole," an exotic bit of composition which had to be regarded through the customary Ravelian veil and which again gave Mr. Rabaud the opportunity of displaying his qualities as a musical etcher.

F. G.

Charles Norman Granville and Mrs. Hallett Gilberté Greeted In Recital

In the Berkeley Tennis Club series of concerts, given in the auditorium of Miss Beard's School, the post-holiday series was opened by Charles Norman Granville, baritone, and Mrs. Hallett Gilberté, monologist, on Jan. 3. Mr. Granville had the able assistance of Bruno Huhn at the piano. His numbers included a charming group of Old English songs and Hallett Gilberté's "Devil's Love Song." A musical reading, "The Waltz Quadrille," was among the interesting numbers in which Mrs. Gilberté was heard. Both artists had to add several numbers to the admirable program given.

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TACOMA CLUBS HEARD IN CHRISTMAS CONCERTS

Singers from Camp Lewis Join with Local Artists in Celebrating Yuletide with Song

TACOMA, WASH., Jan. 3.—Chief among recent musical events was the Mary Ball Chapter, D. A. R., Christmas musicale held on Dec. 28 at the residence of Mrs. Henry Longstreth. The program, arranged by Mrs. Miles L. Clifford, presented well-known Tacoma artists. Christmas carols were sung by members of the St. Cecilia Club, with Mrs. Paul Shaw as accompanist. Soloists were Mrs. W. W. Newschwander, Mrs. Donald Dilts and Mrs. Paul J. Prentice.

The Luther League of the First Lutheran Church sang a midnight cantata on New Year's Eve in the church auditorium. The beautiful music of the cantata, "Songs of the Night," began at 11 o'clock and continued for one hour, with Mrs. Victor Hedburg and Justin Anderson as soloists.

Mrs. Zoe Pearl Park, musical director for the First Congregational Church, presented as soloist at a special service Chaplain A. J. Haupt, tenor from Camp Lewis, formerly of St. Paul, Minn.

Robert Ziegler, Tacoma concert pianist, recently received his discharge from the United States Army and has returned to this city.

Community carols were sung by civilians and a chorus of soldiers from Camp Lewis, assisted by prominent Tacoma soloists, at the "Tree of Light" celebration held on Christmas Eve in Wright Park. The Todd Shipyards Band of sixty pieces, John E. Soley, conductor, led the community singing.

Mrs. Fannie Bailey Scott of San Francisco, a gifted singer who spent the summer touring the camps of the country under Y. M. C. A. auspices, has been secured by Choirmaster Ernest E. Sheppard as soloist for the First Baptist Church of Tacoma.

A delightful pre-holiday musicale was given in the auditorium of the Washington School on Dec. 24. A selected chorus of forty voices from the seventh and eighth grades was accompanied in choral numbers by Mrs. C. E. Dunkle-

berger's orchestra, with Mrs. M. S. Kribbs, Tacoma soprano, as soloist. Lucy S. Lampson, school music supervisor, conducted the chorus.

At a recent concert given in the drawing rooms of the Tacoma Hotel, Camp Lewis was represented by an artist quartet composed of Chaplain A. J. Haupt, Constant Sigrist, J. S. Schoonmaker and Oswald Olson. The quartet is engaged to tour on the Ellison-White Chautauqua circuit as soon as the members are released from the service. A. W. R.

Philomela Ladies' Glee Club Engaged for Brooklyn Concerts

The Philomela Ladies' Glee Club, under the direction of Etta Hamilton Morris, has been engaged by the Men's Club of the Ocean Avenue Congregational Church for a concert on Jan. 23. The club will be assisted at this concert by Henry Rowley, baritone. The Philomela has also been engaged for a concert at the Bushwick High School, March 11, under the auspices of the People's Institute. This is the fourth engagement of the club at this center. Hattie M. Haussten, contralto, pupil of Mrs. Morris, has been engaged as soloist at the Baptist Church in Rockville Center, L. I. Mrs. Morris is giving a program before the Vanderveer Park Mothers' Association on Jan. 10. A. T. S.

Nina Picini Organizes Christmas Choral Service for Sag Harbor, L. I.

SAG HARBOR, L. I., Jan. 1.—Continuing the happy custom which she started last year, Nina Picini again arranged a Community Christmas Festival in front of the Mrs. Russell Sage Library. Several hundred persons crowded the square and watched the ceremony of the lighting of the tree and heard the singing of carols and Christmas songs by the chorus, which had been splendidly rehearsed by Nina Picini. The program of the choristers included "Joy to the World" (Christmas Hymn), "Shepherds, Shake Off Your Drowsy Sleep" (Besançon Carol), "Angels and Shepherds" (Traditional Old Bohemian Carol); "Silent Night" and the "Hallelujah" Chorus from "Messiah." The tree was lighted each night throughout the holidays.

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She is possessed of a voice of wonderful sweetness—and she sang with an intonation and clarity of enunciation that were charming.—*Sydney Record*.

She did not sing to them to show what she could do—she sang to tell them something beautiful—and she did it well.—*Sydney Daily Post*.

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Army Music Loses Staunch Friend in Passing of Major-General Bell

Distinguished Soldier Who Created the Phrase, "Singing Men Are Fighting Men," Dies Suddenly

BY MAY STANLEY

IN the passing of Major-General J. Franklin Bell, commander of the Department of the East, the cause of music loses one of its most devoted friends.

Thousands of people will sorrow for the passing of the distinguished soldier, whose sudden death, of heart disease, took place at the Presbyterian Hospital, New York, on Jan. 8, but even those who mourn the ending of his great and lasting work for the American Army, will not feel his loss more keenly than those of us who were privileged to touch his life on its musical side.

It was General Bell who gave army music its greatest impetus during the last three years. Every musician remembers his stirring words, addressed to the student-officers of the first Plattsburgh Training Camp: "Singing men are fighting men, and the army that lacks responsiveness to music will be found wanting in the fighting spirit."



The Late Major-General J. Franklin Bell

Everywhere he went, during those early days when our National Army was being hurriedly formed, General Bell carried with him the gospel of singing. Two of his sayings, "Singing men are fighting men" and "Music is the fourth essential of war times," will go down in musical history as the inspiring force that determined this nation in the policy, later carried out, of making a singing army of the men who fought under the American colors in France.

I shall never forget my first meeting with General Bell, shortly after he took command of the 77th National Army Division, in training at Camp Upton. On his shoulders rested the responsibility of building a city that should house the new division, and of making a fighting force of 40,000 raw, undisciplined men.



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How well he accomplished his task the proud records of the 77th will forever bear witness. Yet in the midst of all this multiplicity of duties, tumult and pressing need for haste, the brilliant soldier gave an hour's audience to a group of people who were planning to assist in the work of training the Camp Upton troops in singing. Everyone who wished to bring worthy musical entertainment to Camp Upton had their way made smooth for them by General Bell, and the band leaders brought their problems to him, knowing that every possible aid would be given their work.

The School for Band Leaders at Governor's Island has always had General Bell's hearty co-operation in its plans, and this co-operation was not given in haphazard fashion, for the General was a man of the finest musical discrimination.

Last autumn, when the campaign was made to gather phonograph records for the camps, I went to General Bell once more, asking his assistance, and again he not only made time to send a message to the people of America, reminding them of the great value of music to the fighting man, but he spoke at several meetings held during the campaign, telling the people of the inspiring influence of music in the daily life of the soldier.

Thousands of people will remember him as the central figure at the great "Victory Sing," which was held in Madison Square Garden on Thanksgiving afternoon, when he so ably voiced the conviction that only through music could our people voice the thankfulness that was in all hearts. And almost one of his last acts before going to the hospital, in what proved to be his last illness, was to make arrangements for bands to meet all incoming troopships.

Personally, I shall always remember him as I saw him last—a picturesque figure on the platform of Madison Square Garden, standing at attention as he listened to 7000 voices, soldiers, sailors and civilians, sending "The Star-Spangled Banner" out on waves of melody to the world. He had lived to hear the fighting man made a singing man, and we who sorrow at his passing may take a measure of comfort in the thought that he was permitted to see the fruition of a dream.

Present Matzenauer and La Forge at Brooklyn Music Settlement

The Brooklyn Music School Settlement, at a musicale held at its rooms on Dec. 29, presented Mme. Matzenauer, of the Metropolitan Opera Company, and Frank La Forge, accompanist and composer, as guests of honor. A pupils' recital was given first, after which Mme. Matzenauer sang an aria from "Le Prophète" in superb style; also Bembig's aria, "Death of Joan of Arc." Other songs which she gave with admirable quality of tone were Grieg's "Pretty Margaret" and "The Shepherdess," and two splendid songs written and dedicated to her by Mr. La Forge, "Supplication" and a "Nocturne." "Oh, That We Two Were Maying," by Nevin, completed her program. Mr. La Forge accompanied with exquisite skill and feeling, later giving as solos MacDowell's

"Etude de Concert," an Octave Concert Study, by Boothe, and La Forge's "Romance." At the close of the program a reception was given to the artists.

A. T. S.

American Works in Christmas Offering of Women's Philharmonic

At the annual Christmas Tree Musicale of the Women's Philharmonic Society, Mrs. Elsie Cannes, president, held on Dec. 28, an all-American program was presented by Mrs. Arthur A. Herbert, soprano; Bessie Gregory, contralto, and Marie Mikova, pianist. The piano numbers were "Nocturnale" and "Legend," by Campbell-Tipton; "The Eagle" and "Czardas," by MacDowell. "Deep River," by H. T. Burleigh; "A Banjo Song," by Sidney Homer; "Moon Upon the Waters" and "At Dawning," by Cadman, were the vocal offerings, followed

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by patriotic songs sung by the audience, which also included several composed and accompanied by Laura Sedgwick Collins. A reception followed, in which Mrs. David Graham acted as reception chairman and Mrs. James G. Blaine as hostess.

ARTISTS SCORE IN JOINT RECITAL IN WORCESTER

Rosita Renard and Emilio de Gogorza
Add to Laurels—Dr. A. T. Davison
Addresses Woman's Club

WORCESTER, MASS., Jan. 9.—Rosita Renard, pianist, and Emilio de Gogorza, baritone, presented the program of the third concert in the Ellis Series, given in Mechanics' Hall last night before an audience of more than 1500 persons.

The program was excellently arranged, varied and of wide appeal. Miss Renard, as the newcomer, ran the gauntlet of friendly criticism of Worcester music-lovers, but passed the test splendidly. From her opening offering, Mendelssohn's Prelude, No. 1, Op. 104, it was evident that the audience recognized her genuine musical talent and her mastery over the pianoforte.

Emilio de Gogorza was welcomed as an old friend by hundreds in the audience. Last night was his eighth appearance in Worcester, four of them having been as soloist at the Worcester Music Festival. His performance served only to strengthen his hold on the affections of Worcester lovers of music. From his opening number in the group of old French songs that headed the program to the rollicking song of Figaro from Rossini's "Barber of Seville," his listeners followed every note with genuine appreciation and delight. Helen Winslow's able and sympathetic accompaniment of de Gogorza's songs added much to the enjoyment of his numbers.

Dr. Archibald T. Davison, professor of music at Harvard University, spoke before the Worcester Woman's Club yesterday afternoon on the subject of music in general and community singing in particular. At the close of his talk, in which he emphasized the necessity of teaching children music in the right way and not killing their love of it by beginning to teach the technical side of it in the very earliest grades in school, Dr. Davison sat down at the piano and played and sang a number of fine songs that he had been instrumental in teaching the men at the Ayer cantonment. Dr. Davison's appearance was sponsored by the music department of the Woman's Club, and he was presented by Mrs. Frank E. Stimpson, chairman of the department.

T. C. L.

Lieut. Paul J. Lannin, Field Artillery, U. S. A., found time while training at an artillery range in Kentucky to complete the composition of a suite for orchestra. It consists of an "Air de Ballet," "Plantation Melody" and "Country Dance." It will be played by the Waldorf-Astoria orchestra at one of the Sunday night concerts soon.

At a "Victory program" given on Dec. 10 in Lincoln, Neb., Mrs. Ralph E. Johnson, soprano, sang with fine results Lieut. B. C. Hilliard's patriotic song, "Freedom for All, Forever."

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War's Effect on Our Musical Taste

To the Editor of MUSICAL AMERICA:

Among the lesser achievements of the war, an awakening appreciation of the value of music is one. A singing army has become of only secondary importance to a fighting army. Our soldiers and sailors have become familiar with a great many excellent songs to which otherwise the vast majority of them would have paid little or no attention. Many of these they have sung themselves with manifest enjoyment and benefit; some of them have become familiar to and loved by them because of the unselfish work of numbers of our singers, who have given their time and talents to entertaining the boys, not only in camp, but abroad and on shipboard.

A year or two ago one could go to concert after concert and never hear such songs as these that the soldiers and sailors have learned to love. Nowadays it is different. I have been an assiduous concert-goer for years and this season I have observed with satisfaction a change coming over the old, hackneyed order of things. Programs are no longer the private preserves of vocal compositions that the artist likes to sing and the public is indifferent to.

Is it not significant that the songs that are greeted to-day with the warm-

est and most obviously genuine applause are those which have in one way or another become identified with the tastes and preferences of our boys in uniform? Songs like "There's a Long, Long Trail," "The Americans Come!" "Roses of Picardy" and "The Magic of Your Eyes" appear on increasingly numerous programs this season, and always with the happiest results for singer and audience alike. No doubt this is in some measure due to the intrinsic merits of such compositions, but I have another theory to account for the altogether different quality of the applause and approval bestowed on them at concerts. Every audience to-day is composed in large part of the relatives and friends of boys who have fought or were ready to fight, and many who have given their lives for the great cause. It is natural that these good folks should respond with great warmth to the singing of the songs their own young heroes have written to them about, the songs the boys themselves have grown to love. The prudent artist, planning his program, will do well to pay particular attention to this tendency on the part of the music-loving, concert-going public of to-day. Such songs have come to stay, and generous room may well be made for them even if it be at the expense of some of the erudite and often dismal meanderings of song-writers who don't know the meaning of heart-interest because their work is merely that of the head. The songs I have quoted as examples of the point I am trying to make are worthy of the best interpretation of the best artists. That fact speaks well for the intelligence and taste of the great mass of our people, an intelligence and taste that only needed something extraordinary like the great war to develop and nourish to, let us hope, the eternal confusion of mere ragtime cacophony.

HARRY HAYNES.

New York City, Dec. 31, 1918.

"Two Songs"

Dear MEPHISTO:

Your "Musings" are the guiding light of many of MUSICAL AMERICA's readers. Of late I have been particularly interested in your comments regarding the playing of the "Star-Spangled Banner" and the "Marseillaise." I agree that the playing of our national anthem is no longer timely, and that it loses its force by constant repetition now. The discussion made me think of one of Lord Dunsany's bits of description recently published in his latest book, "Tales of War." Perhaps it has not been called to your attention, and as it is brief, I take great pleasure in quoting it for you:

"TWO SONGS"

"Over slopes of English hills looking south, in the time of violets evening was falling.

"Shadows at edges of woods moved, and then merged in the gloaming.

"The bat, like a shadow himself, finding that spring was come, slipped from the dark of the wood as far as a clump of beech trees and fluttered back again on his wonderful, quiet wings.

"Pairing pigeons were home.

"Very young rabbits stole out to gaze at the calm, still world. They came out as the stars come. At one time they were not there, and then you saw them, but you did not see them come.

"Towering clouds to the west built palaces, cities and mountains, bastions of rose and precipices of gold; giants went home over them, draped in mauve, by steep, rose-pink ravines into emerald-green empires. Turbulences of color broke out above the departed sun; giants merged into mountains, and cities became seas, and new processions of other fantastic things sailed by. But the chalk slopes facing south smiled on with the

same calm light, as though every blade of grass gathered a ray from the gloaming. All the hills faced the evening with that same quiet glow, which faded softly as the air grew colder and the first star appeared.

"Voices came up in the hush, clear from the valley, and ceased. A light was lit like a spark in a distant window; more stars appeared and the woods were all dark now, and shapes even on the hill slopes began to grow indistinct.

"Home by a laneway in the dim, still evening a girl was going, singing the Marseillaise.

"In France, where the downs in the north roll away without hedges as though they were great free giants that man had never confined, as though they were stretching their vast free limbs in the evening, the same light was smiling and glimmering softly away.

"A road wound over the downs and away round one of their shoulders. A hush lay over them as though the giants slept, or as though they guarded in silence their ancient, wonderful history.

"The stillness deepened and the dimness of the twilight, and just before colors fade, while shapes can still be distinguished, there came by the road a farmer leading his Norman horse. High over the horse's withers his collar pointed with brass made him fantastic and huge and strange to see in the evening.

"They moved together through that mellow light towards where unseen among the clustered downs the old French farmer's house was sheltered away.

"He was going home at evening hum-
ming 'God Save the King.'"

Best wishes for 1919 from your admirer,

MARGARET PHELPS GRAHAM.

New York, Jan. 10, 1919.

Maine Music-Lover Pays Tribute to Hartridge Whipp

To the Editor of MUSICAL AMERICA:

A great wave of sorrow swept over our community when the news of the sudden death of Hartridge Whipp, who sang at our Maine Music Festival, held here only a month ago, reached us the latter part of last week. (Mr. Whipp had previously appeared here in concert, also under the direction of William R. Chapman.)

Hartridge Whipp was a man in ten thousand. Possessed of personality—sincere, warm-hearted and generous, he gave unstintingly of his best at all times. He was so genuine, so straightforward and manly and "rang so true" in all that he said or did. He radiated good-will, which, in turn, was returned to him many times over by his audience—at least, this was true in Bangor and was no doubt the same elsewhere.

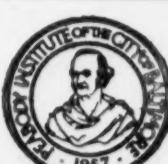
Never, so long as I live, shall I forget his singing at the Festival matinée (Nov. 19) of "Swing Low, Sweet Chariot," which, in our opinion, is one of the finest songs that he ever sang here.

DOROTHY FOX

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MISCHA ELMAN

NOTE:—THIS SEASON IS ELMAN'S TENTH CONSECUTIVE SEASON IN AMERICA

Little did any of us realize that his new chariot would "swing low" and that he would be "carried home" in so short a time and that this beautiful voice would be stilled forever.

In the death of Hartridge Whipp, the world has lost one of its most promising voices, while we may consider ourselves fortunate to have heard him so many times and known him.

On all sides one hears words of the deepest regret over his untimely death, and these few poor words of mine are but an echo of the sentiment expressed and can but poorly reflect the sorrow that the news of his death has brought to us all.

The heartfelt sympathy of music-lovers of Bangor and vicinity is extended to Mrs. Whipp at this time of her great sorrow.

JUNE L. BRIGHT.

Bangor, Me., Jan. 5, 1919.

An Appreciated Letter from a Young Californian

Dear Cantus Firmus:

I have been threatening to write you ever since Dec. 5, 1916. You weren't known as Cantus Firmus then.

Percy Grainger gave a recital here Dec. 4, 1916, and that evening in one of the columns of the *Bee*, the largest paper here, there was a small article entitled, "Percy Grainger Sings at Clunie To-night," Clunie being the name of the theater. I wanted to send you the paper so you would know it was true, but I find I cannot get any over a year old. If you ever come out here, you look at the files at the City Library and you'll see it's true. I hope you will take my word for it, though.

Also, did you see in the New York *Herald*, Dec. 26, 1918, about Leon Cavallo's "Pagliacci" and Paul Althouse as *Turridere*?

Why is it that in the reviews of opera revivals there are so few and sometimes no pictures? Take, for instance, "La Forza del Destino." There were no pictures except *Viafora's*. Out of all the *Opera Guides* at the library (and there are a lot) I found only two that contained the story of "La Forza" and, of course, no pictures. We would like to see what *Ponselle*, *Gentle*, *Caruso* and the others looked like.

Apropos of *Gentle*, the first opera I ever heard (I am just a boy) was "Carmen," with *Alice Gentle*. We thought her fine and are glad she is making good in New York. I hope she can do *Carmen* there. I guess not while *Farrar* is in the country, though.

I think MUSICAL AMERICA is fine and could not get along without it, I'm sure.

Yours very truly,

GEORGE R. PURNELL.

P. S.—You might say that while I was looking over some old papers I found that about Grainger.

Sacramento, Cal., Jan. 2, 1919.

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Composer and Producer of New Opera That Opens Chicago Season Here



Henri Fevrier, Composer of the New Opera "Gismonda," That Will Be Seen Here Next Week, in Consultation on the Chicago Opera House Stage with Cleofonte Campanini, General Manager of the Chicago Opera Association

Cleofonte Campanini has chosen Henri Fevrier's new opera, "Gismonda," as the offering for the opening night of the Chicago Opera Company's season beginning Monday, Jan. 27, at the Lexington Theater, Fifty-first Street and Lexington Avenue, New York City.

Mary Garden, for whom the composer designed the title rôle of this opera, will appear in it at the Lexington with the newly arrived French tenor, Charles Fontaine, from the Paris Opera, in the opposite part.

Maestro Campanini will conduct the opening performance here and the cast will include Mmes. Louise Berat, Marie Pruzan, Frederica Downing, Alma Peterson, MM. Alfred Maguenat, Marcel Journet, Gustave Huberdeau, Constantin Nicolay, Lodovico Oliviero, Warren Proctor, Octave Dua and Desiré Defrère.

"Gismonda" had its world première Tuesday night, Jan. 14, at the Auditorium Theater, in Chicago. It is staged under the personal direction of the composer, who is in America on leave of absence from the French Government.

M. Fevrier was born in Paris in 1874, and studied music at the Paris Conservatoire under Massenet, Fauré and Messager. He has composed three other operas: "Le Roi Aveugle," produced at the Opéra Comique in Paris in 1906; "Monna Vanna," first put on at the Paris Grand Opera and at the Monnaie in Brussels in 1909, and "Carmosine," given at the Gaité Lyrique in Paris in 1912. In 1916 and 1917 M. Fevrier was in the French army in service at Ver-

dun. He was released from this service to take charge of the "Théâtre du Front," at the suggestion of Marshal Petain. His latest opera, "Gismonda," is based on the Sardou play of the same name, which was popular with theatergoers all over the world.

It so happens that the music of M. Fevrier serves for the opening of a Chicago opera season in New York for the second time, as his "Monna Vanna" was the first opera presented here in their visit of a year ago. Mr. Campanini has not yet definitely decided the répertoire and cast for the balance of the initial week, but expects to do so within a few days.

HEAR LOUISVILLE ARTISTS

Mme. Sapin, Swain Trio and Mrs. Williams Supply Music of Week

LOUISVILLE, KY., Jan. 10.—Mme. Cara Sapin, a native of Louisville, has returned here from Boston and has connected herself with the vocal department of the Conservatory of Music. In this capacity she gave the third of the season's faculty recitals at the Y. W. C. A. Auditorium last night before a capacity audience that gave her the warmest and most vociferous of welcomes.

Rarely has her voice been heard to better advantage, although her program was a long and taxing one, introducing many novelties and unfamiliar songs, among which was a most commendable one by Dorcas Redding, a graduate of the conservatory, entitled "Death and

the Fairies." Mme. Sapin reached the highest point of dramatic intensity in her rendition of "Eili, Eili." Sympathetic accompaniments were played by Frederick Cowles.

Two concerts were given by the Swain Concert Company at the same place, on Monday and Tuesday evenings, for the benefit of the Girls' Friendly Inn. The company consisted of Edwin Swain, baritone; Philip Sevasta, harpist, and Joseph Martin, pianist. These artists were received with much favor by audiences of good proportions.

The members of the Monday Afternoon Club, with a number of invited guests, enjoyed an unusual musical treat Monday evening, when Mrs. Harry Williams, soprano, with Mrs. J. B. Speed as accompanist, gave a recital program for their benefit. Mrs. Williams's numbers, with certain additions, were the same as those recently given at the Y. M. H. A. Auditorium for the Italian relief fund, and were beautifully interpreted. Mrs. Speed's accompaniments were excellent.

H. P.

Seven New York Appearances for Merle Alcock

Seven important New York engagements is the record made this season by Merle Alcock, the gifted American contralto. Mrs. Alcock began her New York season with her song recital in Aeolian Hall, on Nov. 25, which was followed by appearances with the New York Symphony in Carnegie Hall on Nov. 30 and Dec. 1. On Dec. 16 she was soloist at the Bagby Morning Musicale, following this engagement with an appearance with the Rubinstein Club on Jan. 18. Mrs. Alcock will be soloist for the Schola Cantorum concert on April 9 and with the New York Oratorio Society on April 17.

Edith Milligan King Gives Concerts for Wounded Officers

Edith Milligan King is one of the musicians who has volunteered her services to entertain the American soldiers in hospitals. On Friday afternoon, Jan. 3, Miss King appeared for the wounded officers at Base Hospital No. 1, at Fordham, and will return there shortly for a second afternoon of music. Miss King is arranging a pupils' recital to take place during February.

ARTHUR LOESSER MAKES GOOD DEBUT AS SOLOIST

Arthur Loesser, Pianist. Recital, Aeolian Hall, Evening, Jan. 9. The Program:

Valse, A Flat, Op. 42; Nocturne, F Sharp; Prelude, F Minor; Etude, A Flat; Mazurka, C Sharp Minor, Op. 41; Andante Spianato et Polonoise Brillante, Chopin. Rondo, E Flat, Field; Pastorale, Scarlatti; Gigue, Loeilly-Godowsky; Sonata, Op. 31, No. 3, Beethoven; Légende, Paderewski; Berceuse, Liadoff; Etude, Saint-Saëns; Valse Impromptu and Rakoczy March, Liszt.

Known as Maud Powell's accompanist and, apparently, by a large number of friends as a player of merit, Arthur Loesser made his local début as a soloist on Thursday evening and gave evidence of so many positive virtues that it became a matter of wonder that he had not been heard earlier. A brilliant, even virtuosic technique this player has, and a gift for interpretation as well. Unfortunately he has, however, a habit of departing from accepted readings in a manner and to an extent which suggests not so much individualism as imperfect memorizing. Such slips were less regrettable in the Chopin numbers than in the Beethoven Sonata which Mr. Loesser elected to play. Unfortunately also Mr. Loesser has mannerisms of gesture which could well be dispensed with. But these are superficial faults and should prove easy to remedy if he strives for excellence without yielding too much to the demands of the public. That he already has a public, a large and enthusiastic public, is evident from the events of Thursday evening. The sort of public that throws nosegays at the performing artist may be pleasant from the box-office point of view; its judgments, however, are not unimpeachable. D. J. T.

MORGANTOWN, W. VA.—The University School of Music has announced a series of four monthly ensemble concerts, shortly to begin.

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No. 13,369—Manney, Charles Fonteyn. SHOUT ALOUD IN TRIUMPH (Schools). (Text by C. F. M.)	.10
No. 13,374—Manney, Charles Fonteyn. THE OCEAN SHALL BE FREE (Men's Voices). (Text by Henry van Dyke, U. S. N.)	.16

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There have been successes and there have been failures. Community music has not achieved everything that its most ardent devotees hoped for it. No movement ever does. How far it will go along the lines of worthy musical advancement rests in the obscurity of the future. As a great socializing force community music has proven itself. Beyond this demonstrated fact, many of us believe that it is grounded on principles which are already utilizing it to build a greater love of music and appreciation of good music throughout the nation.

JOHN C. FREUND, Editor
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New York, January 18, 1919

HAS COMMUNITY MUSIC PROVEN ITSELF?

A well known composer recently cited the disbanding of the New York Community Chorus as proof of his contention that community music, after being given a fair trial, has failed to prove itself as a factor in the real musical development of the people. Yet the eminent gentleman in question would, doubtless, be one of the last persons in the world to jump at the conclusion that choral singing is valueless because one chorus had ceased to exist. The question of the worth of community music in this country does not rest on the existence of a community chorus in any especial city. One of the mistakes of the New York Community Chorus was the attempt to bring singers from all over the city together in one chorus, instead of sub-dividing the membership into sectional bodies, under their own leaders, which could in turn be called together on occasions when huge massed choruses were desirable. From its inception, the New York chorus suffered from this plan; it was one of the immediate causes of its demise. The movement has grown bigger than individuals; in some cases it has outgrown those who were looked upon as leaders, whose small bundle of tricks, egotism and inability to hold a chorus together resulted in disaster. Community music per se is no longer a question of the success of the New York or the San Francisco or the New Orleans Chorus. During Christmas week the "Messiah" was sung by community choruses, assisted by community orchestras, in more than a dozen cities throughout this country; choruses made up of the rank and file, the "people whose musical tastes have not been helped by singing 'Old Black Joe,'" to quote our composer. Teaching the people to sing "Old Black Joe" has not been the end and aim of the community music leaders throughout this country. A beginning had to be made, and it was found that the people generally responded more readily to the American folk songs than to any other form of music. But many of the people who learned four or five years back to sing "Old Black Joe" and "Suwanee River" are now taking part in community presentations of the great oratorios.

Throughout the country, during the holiday season this year, there was such a revival of carol singing as has not previously been heard. Almost without exception it was through the community music associations that this admirable revival took place. And he would indeed be a prejudiced person who could say that taking part in the singing of great oratorios and the revival of the beautiful old songs of Nôel will not have an appreciably good effect on the musical taste of our people. The movement for community music has been a matter of building slowly, of trying the ground, step by step. In some cases the way had to be retraced and a new beginning made. There have been mistakes, naturally.

THE TEST OF THE EVERYDAY

In another part of this issue we publish an article by Robert W. Wilkes outlining what appears to be a carefully pondered plan for the "stimulation of American composition." In essence, his plan is this: "A campaign shall be launched for a sum of \$100,000, which shall be invested and the proceeds awarded to those American composers who submit the most worthy compositions." Mr. Wilkes points out with much earnestness that the native composer is sorely handicapped in his fight for self-expression by the round of petty distractions attendant on wresting food and shelter from a shrewd, unfeeling world. Let us then, suggests Mr. Wilkes, raise a substantial sum and devote its interest to ameliorating the lot of those Americans who can perform the best service to their fellows by writing music.

The simplicity of the proposed plan is in its favor. But the problem itself is far more complex. That there are hundreds, yes, and thousands, in our country struggling against heavy odds to add a mite of the beautiful to the existing store, goes without saying. In the last analysis their struggle is peculiarly their own. They concern themselves with things of the spirit, and in such lives the material is merely a rasping, but valueless incident. Remove their worries; give them time to relax and think and create, cry their well-wishers. Well, do these things, and what purpose has been served?

Music is of a piece with life. It is not an ear-filling dainty, nor a couch for tired minds, nor the language of Supermen. Music is born of living, in travail and with prodigious exertions it is breathed into being. No man who has never suffered, drunk bitter dregs, can hope to interpret life to his silent fellows. Such a man cannot hope to create, and indeed, never has created, great music.

What our composers are undergoing is what the composers of every country have undergone. Every experience, sad or gay, enriches their spiritual vocabulary by just so much. The strong emerge stronger and the weak are broken in the drab test of everyday. If our composers can meet life and conquer it, they will write vital music. Not otherwise. If they write music because it is in them and must out, they write vital music. And not otherwise. If they need baits and prizes to jog an unwilling muse, they have nothing to say that need be said.

American composers need sympathy, understanding. Their struggle is their own. Subsidize them, patronize them, and you cut the ground from under their feet. The great test that is upon them will show their mettle.

In the work of the Detroit Chamber Music Society, described elsewhere in this issue of MUSICAL AMERICA, one sees the work of true visionaries. Parallel with the fight for music's recognition as an educational necessity, there must be carried on a silent, yet unswerving campaign. The best method of assuring music's recognition is by increasing the music-loving population, and this is most surely to be accomplished by permitting the public to hear freely of the best. Monumental is the advance being made by the Detroit society in bringing to the public, and especially to the school children, of that city the free hearing of the highest and most elegant type of music.

TO OUR ADVERTISERS

During the last four years, that is, during the war period, the cost of producing periodicals has virtually doubled. During this period, while some industries, notably those connected with the manufacture of munitions and other war products, have been exceedingly successful, the periodical industry has suffered, being also burdened by the zone rate of postage imposed by our present Congress.

In view of this condition, the publishers are compelled to raise their advertising rates 25 per cent, which raise, however, will not go into effect until March 1, 1919.

THE MUSICAL AMERICA CO.

PERSONALITIES



Raoul Laparra in the Middle West

The composer and compiler of so much interesting music, Raoul Laparra, to whom lovers of that mine of melody, Spanish music, owe a great debt, has spent part of the past summer and the autumn at Berea, Ohio. In the picture he is foregathering happily with his friend, Albert Riemenschneider, director of the Baldwin-Wallace College of Berea.

Boyle—A daughter was born about six weeks ago to Mrs. George F. Boyle, wife of the Baltimore composer.

Zoellner—The 'cellist of the Zoellner Quartet, Joseph Zoellner, Jr., has just received honorable discharge from the War Risk Bureau at Fort Macdowell, Cal., where since last April he had been substituting technique of the typewriter for that of the 'cello.

Casadésus—Francis Casadésus has just finished the orchestration of a work for tenor soloist, chorus and orchestra, entitled "Apotheosis," written at the same time as the remarkable speech made last October in the French Chamber of Deputies by M. Paul Deschanel.

Granville—Hallett Gilberté, composer, and Claude Warford, the well-known New York teacher, gave a reception in honor of Charles Norman Granville, baritone, on Jan. 2, at Mr. Warford's studio. Mr. Granville is now the head of the vocal department in the Louisville, Ky., Conservatory of Music.

Wilson—Margaret Wilson, the President's eldest daughter, has given as many as four concerts a day as a Y. M. C. A. entertainer. Her accompanist, Mrs. Ross David, with a little folding organ, has gone with her everywhere, while Mr. David's fine tenor voice has been a valuable addition to the program.

Harper—Edith Harper, the New York soprano, made her début in the rôle of Santa Claus at Governor's Island, on Christmas Day, when she helped distribute Christmas boxes to nearly 600 men. Afterward, she promptly came down with influenza, but the memory of that "wonderful time" on Christmas "helped her through," as she says.

Bloch—Ernest Bloch, the eminent Swiss composer, conductor of the recently organized People's Chorus, said in a recent interview that he considers the outlook for art more hopeful at present in this country than in Europe. But, he adds, "artists in America must give up their race for money and success." Too many musicians, in his judgment, make capital out of their personality, and too many singers "sing cheap music in order to please the public."

Poncelle—Her fellow-townsmen of Meriden, Conn., arranged a public reception in the City Hall of that place in honor of Rosa Poncelle, the young prima donna of the Metropolitan Opera House, who made her début in "La Forza del Destino" with Caruso. A committee of a hundred leading citizens, both men and women, were anxious to demonstrate to Miss Poncelle on the city's behalf, "the pride it feels in the renown she has earned for herself and Meriden."

Werrenrath—It was appropriate that Reinhard Werrenrath should have been chosen to sing at the funeral of the Rev. Dr. Henry MacCracken, chancellor Emeritus and former chancellor of New York University. Dr. MacCracken married Mr. Werrenrath in the very chapel below the Hall of Fame where the funeral services were held, and it is a matter of record that Mr. Werrenrath is the only living man to be married in that famous place. The baritone is a graduate of New York University and was in close personal touch with Dr. MacCracken during his activities at the University.

Giorni—The brilliant young Italian pianist, Aurelio Giorni, has added six months' service in the U. S. A. to his already cosmopolitan experience. On the eve of resuming his concert activities, Mr. Giorni talked of the life which the armistice interrupted. "One's duties ranged from taking full charge of the furnace one day, to escorting an Ambassador on the next for twenty blocks down Fifth Avenue, playing the cornet vigorously meantime," he says. "Mounting guard the first time was another lovely. I fully expected to fall asleep as I walked, and awake to be shot at sunrise. Facing an audience was nothing to it."



POINT AND COUNTERPOINT

BY CANTUS FIRMUS

WHEN critics weep there's hope for the institution of criticism. Not tears of misery or despair, mind you; our New York writers are too well mannered for such exhibition, and besides, they reserve these to mix with their ink in the following day's review, but genuine, dewy tears of joy. Until last week the City could acclaim only one critic worthy of the honorable title of the Weeping Critic. It was Henry T. Finck of the *Evening Post*, who is perhaps the kindest and most humane musical writer in our parish. Mr. Finck never was ashamed of his tears; if John McCormack grieved realistically in "Una Furtiva Lagrima," if Bodanzky struck fire in leading "Oberon," if Werrenrath sang Grieg the critic of the *Post* would melt like Niobe—bless his benevolent brow! Until last week Mr. Finck stood, or rather wept, alone. A rival entered the lists on Tuesday afternoon, when Emma Roberts gave her recital in Aeolian Hall. Listen to the words of James Huneker which appeared in the *Times* on the following morning:

an afternoon of artistic singing by Emma Roberts, so artistic and so human that we find ourselves applauding, yes—but don't whisper it to Mr. Finck, because he is jealous of his reputation as professional weeper—there was wet in the corner of our eyes when the young contralto sang "Aux Morts pour la Patrie."

Now that the critic laureate has chosen to follow the lachrymose path so long trodden alone by the *Post* critic there remains only one course for the other musical recorders of the nation: they must follow the two pioneers.

By their handkerchiefs you shall know them.

Overheard At a Hotel Concert

[Thank You, C. P. !]

"My dear, I don't have many amusesments, and so I came to hear—but I must say that to begin at 11:30 is a awful thing. It just spoils the whole day!"

(Between Numbers)

"Where does your hairdresser live? I think it's so important to have a good one."

"Darling, you must see that picture-play. It's got such a great, big, broad human appeal. Everybody in it is simply lovely except the spy and, of course, he's just a devil."

"Can you imagine what makes them

CONTEMPORARY :: AMERICAN MUSICIANS

FANNIE BLOOMFIELD-ZEISLER, pianist, although born in Bielitz, Austrian Silesia, July 16, 1863, was brought to this country when two years



Fannie Bloomfield-Zeisler

in February, 1875, when she appeared with the Beethoven Society of Chicago, playing the Beethoven *Andante Favori*,

No. 50
FANNY
BLOOMFIELD-
ZEISLER

old and has since made her home here, in Chicago. She received her first training with Ziehn and Wolfsohn in Chicago. She was advised by Mme. Essipoff, then touring America, to study under Leschetizky, which she did from 1878 to 1883. Studied harmony and composition with Grader and Navratil. Her debut was made with Wolfsohn as conductor. Her American professional debut was made in 1883 with the same society. Her first important New York appearance, although she had already appeared with the Mendelssohn Glee Club and other societies, was at Steinway Hall, under Van der Stucken, about the end of January, 1885. On this appearance she played Hensel's F Minor Concerto. Besides constant recitals throughout Europe and America, Mrs. Zeisler has appeared with all the leading orchestras of both continents, under such conductors as Richard Strauss, Nikisch, Mahler, Seidl, Thomas, Chevillard, Svendsen, MacKenzie, Ermannsdorfer, Rottenberg, Hellmesberger, Wuelner, Stock, Stokowski, Gerick, Paur, Herbert, Oberhoffer, etc. She has also been heard in almost all the large cities of the world. She has contributed articles on music to magazines and has lectured on music before leading clubs. She is an honorary member of some of the leading women's clubs and music clubs of the United States. On Oct. 18, 1885, she married Sigmund Zeisler; has three children. She makes her home in Chicago.

so late in beginning? I suppose it's the artists."

"Don't you *love* that hat? But you know I hate the way she sings. It's so snippy, if you know what I mean."

[Edward Kilenyi Is Responsible for Both of These Paragraphs]

There is a new brand of automobile tire especially designed for musicians. It is called the "non-glissando tire"—meaning non-skid.

A boy of eight recently gave a piano recital at his school and astonished the audience with his musicianship and facile technique. His class teacher congratulated his mother and advised her not to let the boy waste his time doing general school work at home, because he was a good enough scholar anyhow, and it would be a pity to let him neglect his exceptional musical talent. The music professor of the school, after talking with the boy, advised his mother to take care that he paid attention to his general school work, because his musical talent was strong enough to take care of itself. The mother has decided that the boy shall spend his spare time in the gymnasium.

Who Will Help a Poor Lil' Tenor Along?

[Clipped from a San Francisco Paper by "Ecila Reyam"]

American concert and operatic tenor, exceptionally gifted, age 33, 6 ft., 200 lbs., dark, handsome, desires marriage with lady that is a pianist and able musically and financially to assist in musical career for both, providing lady is desirous of this profession. Will not marry without mutual love. Address F. G., Apt. 68, 204 West 108th Street, New York City.

Brooklyn Gives Welcome to Letz Quartet in First of Chamber Music Series

The Letz Quartet made its initial Brooklyn appearance in the lecture hall of the Academy of Music on Tuesday evening, Jan. 7, under Institute auspices, when it gave the first of a series of three chamber music concerts. The quartet was well received and much applauded for its perfection of ensemble playing, its style and musicianship. The program included the Mozart Quartet in G Major, Beethoven's in E Flat, Op. 74, and that of Tchaikovsky in F Major. They furnished a very interesting and harmonious program and received intelligent readings on the part of the players.

A. T. S.

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Invites American Vocal Teacher to Japan as Guest of the Nation



Percy Rector Stephens, the New York Vocal Teacher, and Col. Hiroyama, of the Japanese Army

PERCY RECTOR STEPHENS last week received an invitation to visit Japan as the guest of the government for the purpose of introducing American ideas and methods of vocal instruction into that country. The unique invitation came through Colonel Hiroyama, who lately visited this country and who is now on his way to Paris as a member of the peace commission. Mr. Stephens's

duties here prevented him from accepting the offer.

Mr. Stephens's work as a teacher came to the notice of the Japanese soldier and diplomat through his pupil Yoshi-mori Matsuyama, a tenor who has attracted much attention in concerts in and around New York. Mr. Matsuyama has gone to France with Colonel Hiroyama to make propaganda for an international Y. M. C. A. organization.

Jessie Masters and Hans Kronold Welcomed in Washington, D. C.

WASHINGTON, D. C., Jan. 4.—Jessie Masters, contralto, and Hans Kronold, cellist, were heard recently in a joint recital under the management of Albert Harned, who also served as accompanist to Miss Masters. The singer gave some old songs of the seventeenth and eighteenth centuries, as well as those of modern American composers. Mr. Kronold's

numbers included works of Stern, Drdla, Popper, Saint-Saëns and his own Romanza.

W. H. Hugo Riesenfeld to Direct Rialto and Rivoli Theaters

Hugo Riesenfeld, director of the orchestras at the Rialto and the Rivoli, will succeed Samuel L. Rothafel as director-general of the Rialto and Rivoli moving picture theaters.

Raisa's Illness Causes Many Changes in Chicago Schedule

Soprano's Illness Will Prevent Her Appearance Again in Chicago This Season—"Loreley" Postponed Until Miss Fitziu Can Learn Title Rôle—Baklanoff Distinguishes Himself in Brilliant Revelation of Pagliacci—Chicago Acclaims Gabrilowitsch in His Appearance as Guest-Conductor—Pietro Yon, Mme. Mérö, Gabrielle Gills and Efrem Zimbalist Among Recitalists Heard

Bureau of Musical America,
Railway Exchange Building,
Chicago, Jan. 11, 1919.

Rosa Raisa's sudden and serious illness was the cause of a hasty rearrangement of the operatic schedule for the current week. As already reported in the columns of *MUSICAL AMERICA*, Miss Raisa suffered an acute attack of appendicitis on the afternoon of Jan. 4, which in the opinion of the attending physicians was so serious as to necessitate an immediate operation. She was accordingly moved to the Michael Reese Hospital and operated upon that afternoon. She has been making a quick recovery, having safely passed the period of possible complications, and at the

present time there seems no reason why she should not appear during the company's season in New York and Philadelphia. It is extremely unlikely, however, that she will appear in Chicago again during the two weeks that are left of that engagement. Among other changes that were made, Catalani's opera, "Loreley," was postponed from its announced première, Jan. 6, to some ten days later, in order to give Anna Fitziu an opportunity to learn the rôle which Miss Raisa would otherwise have sung. One change brought on another, until the week's series has disclosed itself as mostly repetitions. They were the rule on the afternoon and evening of Jan. 4, but there were some changes in the casting that made the performances notable. Among the more important came the placing of Dora Gib-

son as *Santuzza* in "Cavalleria Rusticana." For seven weeks this artist had had no chance to display her talents except in concert. That there was good reason for having engaged her as a member of the company was evident when she finally appeared as the Sicilian heroine. She has a good voice, an excellent knowledge of how to use it, a talented taste for effective makeup, and a thorough knowledge of how to present the melodramatic rôle in a convincing way. She is announced for other appearances, and will be awaited with interest.

Another new appearance was in the subsequent "Pagliacci," wherein Georges Baklanoff took the part of *Tonio*. In practically all the rôles in which Baklanoff has appeared, he has managed to make them different from any of his predecessors, and the differentiation has invariably betokened the use of an exceedingly acute brain. For example, in the prologue he disguised himself utterly in black domino, mask and cocked hat, coming before the curtain and singing the music merely as a figure, without gesture or play of facial expression to assist him. One might have thought that he did everything possible to make the number ineffective, but on the contrary he put the greatest thrill into it that it has had since the time of *Titta Ruffo*, perhaps it was even a greater display of virtuosity, since it was done entirely by the use of his superb voice. The action of the opera once begun, Baklanoff was another revelation, making the character what in America would be a street carnival clown, of comic nose and grimace, ash-barrel clothes, not quite in command of all his wits. Yet in the intense moments he made a stunning change from comic melodrama to tragedy. Only a great artist could have made the change as he did and still held the character consistently and logically. It was only a case of the moron turning ugly, but Baklanoff made it one of the big moments of the season.

New Artists Present "Faust"

"Faust" had been sung in the afternoon, with Charles Fontaine in the name part, Auguste Bouilliez as *Valentine*, and Louis Hasselmans as conductor. All were new here in these capacities, and all gave new interest to an old score. Hasselmans ranks extraordinarily high as a conductor of French opera, never more so than on this occasion. Seldom has the music sounded more mellow, buoyant and flexible than in this performance. He is a director with well-defined ideas and emotions and he always manages to make his forces responsive to him.

Fontaine fell a few degrees short of the statuesque beauty of pictorial and gorgeous vocal exposition that the *Faust* character has been given by at least one of his predecessors, but it was none the less an extremely good performance. His voice is vigorous, youthful and high, and he can plunge into the lofty notes of the score with complete abandon and without any thought of reserving his powers. It is good to hear enthusiasm in any rôle and from the vocal standpoint Fontaine is always an enthusiast.

Monday night brought a very fine cast to the rather disheartening score of "Isabeau." Miss Fitziu was in the title rôle, with Forrest Lamont, Baklanoff, Irene Pavloska, Myrna Sharlow, Carolina Lazzari, Bouilliez, Constantine Nicolay, Desiré Defrère and Vittorio Trevisan in the other rôles. The next night there was an equally good cast for Massenet's lovely "Manon." Here the parts were sung by Yvonne Gall, with a great improvement over her former appearance in the rôle, and by Fontaine, Alfred Maguenat, Defrère, Octave Dua, Gustave Huberdeau, Margery Maxwell, Beryl Brown and Marie Pruzan.

"Werther" was the bill for Wednesday. Here John O'Sullivan and Miss Pavloska divided the honors between them. It was one of the many good performances that the opera company has been presenting this season. A similar verdict stands for the performance two nights later, when Tamaki Miura, the Japanese soprano, also the best *Butterfly* of the generation, returned to give another performance of the rôle. With her appeared Forrest Lamont, Miss Pavloska, Auguste Bouilliez, and the rest of the cast that made the presentation a notable one earlier in the season.

liez, and the rest of the cast that made the presentation a notable one earlier in the season.

An Introspective "Carmen"

Mary Garden's *Carmen* became the attraction Jan. 9, but with all the good will in the world, the performance was not up to the standard followed during the rest of the week. The chief trouble was that Miss Garden's *Carmen* is very far from the conventional type, and the others on the stage seemed to have trouble in adjusting themselves to her ideas. Where other *Carmens* turn their attention to the gorgeous physical and vocal possibilities of the rôle, Miss Garden makes the Bizet heroine scowling, fatalistic, introspective, a matter of inner personality rather than outer charm. One would think that all this could be arranged with reference to the rest of the score, but it was not. A good part of the evening was spent by those on the stage watching each other to see what was about to happen. It got into the music: Bizet's brave, sparkling, witty score limped perceptibly. Tempi were altered; certain sections dragged beyond all logic, others were equally illogically rushed beyond their proper speed. This would have been enough to flatten out the musical climaxes, had it not been that the chorus got into difficulties as well, and there were audible remarks from behind the scenes instructing these members of the company on what to do, as well as what to refrain from doing. The best musical event of the evening was Georges Baklanoff's singing of the *Escamillo* music. He would seem to be well on the way to establishing the best reputation of the season for doing many diverse rôles, and doing them well. Charles Fontaine was the *Don José*, and Myrna Sharlow the *Micaela*.

Gabrilowitsch as Guest-Conductor

Outside of opera, the most important event of the week was the appearance of Ossip Gabrilowitsch as guest-conductor of the Chicago Symphony Orchestra on the Friday afternoon and Saturday night of the week. This was a circumstance that sent the patrons with long memories scurrying back many years to find comparisons, for Gabrilowitsch directed the organization through one of the most brilliant concerts it has had in a long time.

It was a long and difficult program, beginning with the Brahms C Minor Symphony, and containing such additional numbers as the Tchaikovsky "Francesca da Rimini"; the Saint-Saëns "Rouet d'Omphale"; and the Overture to Smetana's opera, "The Bartered Bride." All these were memorized, a state of affairs even more valuable to the conductor than to the soloist. Apart from Gabrilowitsch's excellent memory, he would seem to have everything in the equipment of the first-rank conductor, thorough musicianship, complete knowledge of the scores, distinctive ideas about them, the ability to transmit his ideas to his players and the further ability to carry the players and audience alike along with him. It was as though every note was on the end of his highly eloquent baton. Any man who can conduct this Brahms Symphony in a manner that is both musically impeccable and dramatically exciting, and then can conceal the essential cheapness of the Tchaikovsky Fantasia by the charm that he puts into the performance, has gone well beneath the surface of his art. This was the achievement of Gabrilowitsch. The only times that he used scores were in the accompaniments that he directed for Helen Stanley, soloist of the concerts. These were two, the "Lia" aria from Debussy's "L'Enfant Prodigue" and Saint-Saëns's "Pallas Athène." They were superbly sung, in a voice of beautiful quality, and interpreted with an uncommon degree of intelligence.

Florence Ffrench, a young Chicago soprano, introduced herself to the city's public on the night of Jan. 9 through the medium of a song recital. She had a large and cordial audience, a circumstance easy to understand, for while Miss Ffrench has some of the faults of youth, she has also many of its virtues. Her voice is gracefully appealing in quality, and she has a great deal of real sympathy for her music. She has an excellent English enunciation, important in this case, for over half her program consisted of songs in English. Her greatest fault at present lies in uneven tone pro-

[Continued on page 25]

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Raisa's Illness Causes Many Changes in Chicago Schedule

[Continued from page 24]

duction, by no means a hopeless matter, for she is still young enough to make the necessary alterations.

Pietro Yon, organist, formerly of Rome, now of St. Xavier's, New York, gave a largely attended and successful recital at St. Patrick's Church, Jan. 8. He presented a brilliant exposition of fine organ playing, with especial success in a performance of a chromatic Sonata and a Humoresque of his own composition.

Richard Czerwonky has returned from Winnipeg, where he gave his deferred violin recital which became the opening of the Winnipeg Woman's Club musical season. He scored a great success. A similar verdict was recorded Jan. 8, when he appeared in a joint recital with Maggie Teyte at Minot, N. Dak., the occasion being the dedication of that city's new auditorium.

Barbara Wait, who has appeared before the Dorothy Meadows Drama Club for three successive years, was again the soloist at the opening luncheon and program, Jan. 6, singing excerpts from "Samson and Delilah." She is announced to appear before the club later in the season, when she will give an interpretation of Massenet's "Cleopatre."

Recitals More Numerous

Recital attractions, which had gone into total eclipse during the holiday season, are now beginning to make tentative appearances over the musical horizon. That excellent pianist, Yolanda Mérö, gave a recital at Orchestra Hall on the afternoon of Jan. 5, playing a list of music, some of which was hardly worth putting on a program, and some more entirely the reverse. Of the latter category was Rachmaninoff's "Serenade," and the two Debussy pieces, "Clair de lune" and "Jardins sous la pluie." Mme. Mérö played all her numbers with great enthusiasm and marked talent. From the technical standpoint she is about as well equipped as any pianist that appears possessed of fleet, accurate, delicately poised fingers, spring-like wrists, and great muscular power. She has also temperament and sympathy.

Gabrielle Gills, soprano, and Efrem Zimbalist, violinist, gave a very pleasing joint recital at the Blackstone Hotel on the morning of Jan. 7, the occasion being the last but one of the Kinsolving Morning Musicales. Mme. Gills had been heard here when the Paris Conservatoire Orchestra visited Chicago, but the Auditorium was hardly the place for her type of voice. In the more intimate relations of the concert room in the Blackstone she created a marked impression. She is a singer of mood and personality rather than large, luscious voice, but as such she is very much to be reckoned with. She deserves thanks for having intro-

duced at least one particularly lovely song to the notice of her audience, Rachmaninoff's "Souvenances."

Zimbalist confined himself to the presentation of small pieces, ancient and modern, in one case an arrangement of a Haydn number done by Leopold Auer, and two of his own compositions. He is as good as the best under such circumstances, and the fact of the smaller-sized concert room also seemed to have its effect upon him, making him address himself more directly to the audience than he is in the habit of doing.

EDWARD C. MOORE

BOSTON SYMPHONY STIRS BALTIMORE AUDIENCE

Rabaud Proves Authoritative Conductor —Cortot Gives a Memorable Recital

BALTIMORE, Md., Jan. 9.—The third concert of the Boston Symphony Orchestra series last night at the Lyric gave Baltimoreans another opportunity of judging the merits of the newly elected conductor, and it can be confirmed that M. Rabaud has strongly established his claims for authoritative conducting. The concert began with a reading of the D Minor Symphony of Schumann, in which there was ample romantic sway. In a group of old English airs, transcribed for modern orchestra by the conductor, the audience found much delight, but it was the playing of the Ravel "Rhapsodie Espagnole" that made the greatest impression, for the work was new to local music-lovers and proved in its impressionistic and rather complex treatment to be worthy of the careful and colorful interpretation that had been prepared by the conductor. The soloist of the evening was the new American concertmaster, Frederic Fradkin, who in the playing of the Mendelssohn Concerto made a pleasing impression. To his work, temperamental rather than profound, the audience extended a hearty greeting.

It has been a long time since the town has been set agog through the virtues of a piano recital, yet the appearance on Jan. 10 of the French pianist, Alfred Cortot, at the Peabody Conservatory of Music, has been the topic of conversation throughout the musical section of the city. Those who were fortunate enough to have heard this virile artist in this program have certainly a memorable recollection. His feat of playing the Twenty-four Preludes of Chopin in itself was titanic, but what lifted this playing to a very high plane was his poetic fire and subtleties of interpretation. By program notes M. Cortot ad-

vanced a programmatic suggestion for each prelude, in consequence of which the audience became intimately familiar with the composition and each mood gained significance. A colossal technical display in a group of modern French works gave the audience its treat of brilliancy and splendor of tone. The opening number, a treatment of a Vivaldi "Concerto de Camera," introduced a new aspect upon an ancient style of composition. The extreme of this was recorded in the playing of the Liszt Second Rhapsody, with its rhythmic swervings and free accentuation.

As a "lay-over" between concert engagements, Mme. Maud Powell, the distinguished American violinist, who was the soloist at last week's recital at the Peabody, gave several recitals under the auspices of the Bureau of Entertainments of the War Camp Community Service at the nearby cantonments and base hospitals. At Camp Meade Mme. Powell played at the Liberty Theater and at Fort McHenry her audience consisted of wounded soldiers who were able to come to the recreation hall.

Plans are being made for a big community "sing" to be held under the direction of the War Camp Community Service in February at the Fifth Regiment Armory, at which the employees of some of the big department stores will take part. The singing will be under the leadership of Dr. Charles Woolsey, director of the War Camp Community Service department of community singing.

F. C. B.

CALGARY'S ACTIVITIES

Music of Past Month Includes Song Recital and Program of Lucas Compositions

CALGARY, ALBERTA, Jan. 2.—A large and enthusiastic audience attended a recital given by Mary Adel Hays, American coloratura soprano, in the First Baptist Church, on New Year's night. Miss Hays is touring under the management of the Ellison-White Musical Bureau of Portland, Ore. This was her first appearance in the Canadian West.

The monthly meeting of the Women's Musical Club was held the second Monday in December in the main auditorium of the Central Methodist Church. The program was devoted to the performance of works by Clarence Lucas, and was enjoyed by a large audience of local music-lovers and musicians. The program was in charge of Mrs. Archibald Wilson, former accompanist to Arthur Blight, the well-known Toronto baritone. The presentation of several of Clarence Lucas's compositions on the fine organ recently installed in Central Church, by the organist of the church, Wilfrid V. Oaten, was a feature of the program. V. N.

YOUNGSTOWN APPLAUDS BAUER

Pianist, Ohio Artists and Messenger Orchestra in the Week's Music

YOUNGSTOWN, OHIO, Jan. 7.—From an artistic point of view the piano recital by Harold Bauer proved to be one of the greatest musical evenings Youngstown has ever known. The program was one of great beauty and the magnificent presentation of each number roused the audience to persistent applause. Mr. Bauer most graciously responded to encore after encore.

An enjoyable recital took place in the Hotel Ohio, Monday evening, when Alverda Sinks, pianist, and Adelene Ley, violinist, of Dayton, gave a joint program. Miss Sinks revealed quite a remarkable memory in a very exacting program—in fact, both young ladies have rare talent and are conscientious and earnest workers. The program was an exchange program with the Dayton Musical Club, the Monday Musical Club being hostess.

Youngstown was one of the fortunate cities to hear the Paris Symphony Orchestra, with Alfred Cortot, pianist. The appearance was given under the auspices of the Chamber of Commerce. A capacity house greeted the artists.

C. W. D.

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CHILDREN'S CONCERT DELIGHTS HEARERS

New York Symphony Society, Walter Damrosch, Conductor. Aeolian Hall, Morning, Jan. 11. Alfred Tinlot, Soloist. The Program:

Overture, "Fingal's Cave," Mendelssohn; Prelude to "The Deluge," Saint-Saëns; Air on the G String, Gavotte in E, for Strings, Bach; Andante from Symphony No. 4, Schumann; "Valse Lente," "Pizzicati," "Cortège de Bacchus," Delibes.

One suspects the adults who bring their children to this series of symphony concerts of being actuated by the motive that makes Father take Johnny to the circus, i. e., they want to hear the concert themselves. And small blame to them. For one more than suspects that orchestra of loving their little hearers, so sympathetically do they give of their very best. They underscore, as it were, nice points for the little audience's benefit as though handing out sweetmeats, and musical sweetmeats are certainly ranged on these programs. As to Dr. Damrosch, there is no suspicion at all about his loving to do this work; it is a plain delight to him. If in his absorption he occasionally uses words such as "unison," "imagination," "excerpt" and "reverberate," the near-babies who listen devoutly have the expression of the old lady who was moved to tears by the beautiful way in which her pastor said "Mesopotamia." It sounds lovely anyway.

The Mendelssohn "Fingal's Cave" Overture was an oasis on the desert of program-music nowadays stretching on every side. "If we must have it, let us have it like this," one sighs. "At least one has melody as well as effect."

Charm and sympathy distinguished M. Tinlot's playing of the solo in "The Deluge" Prelude, and a lovely tone it had. Bach's "Air on the G String" was a treat to the adults; the children preferred the crisply played Gavotte measures. Mr. Willeke drew his usual mellow tone from his 'cello in the *Andante*, and the orchestra fully carried out Dr. Damrosch's metaphor of the ivy embroidering with beauty the classic statue underneath.

The Delibes numbers, in their rhythmic precision and their sympathetic charm, were a joy.

C. P.

BEETHOVEN SOCIETY CONCERT

Betty McKenna Appears in Place of Josephine Forsyth, Who Is Ill

On Saturday afternoon, Jan. 11, the Beethoven Society, Louis Koemmenich, conductor, gave its third musicale of this season in the ballroom of the Plaza.

The artists announced for the occasion were Josephine Forsythe, soprano; Fred Patton, bass, and Hans Kronold, 'cellist. Miss Forsythe was, however, too ill to appear, and the folk-songs in costume which she was to have given were replaced by several numbers sung by Betty McKenna, soprano, accompanied by Mr. Koemmenich. Her offerings comprised "Triste est le Steppe," Gretchaninoff; the "Vissi d'Arte" aria from "Tosca"; "A Golden Thought," Raff; "Irish Love-song," Lang, and "Fairy Pipers," Brewer. Mr. Patton's offerings included "Lady, Let Me Believe," Tosti; "The Muleteer," Henrion; "Sylvia," Speaks; "Remembrance," Hamblen, and "Blow, Blow, Thou Winter Wind," Sarjeant. Mr. Kronold played a Pastoreale, by Stern; a Romance, by Gliere; a Scherzo, by Arensky; "Zingaresca," Baron; "Butterflies," Harty, and "The Angels' Serenade," Braga.

Ernesto Berúmen Scores in Philadelphia

Ernesto Berúmen, the brilliant young Mexican pianist, appeared for the first time in Philadelphia on Jan. 7 before the Matinée Musical Club and scored an instant success. Mr. Berúmen gave compositions by Ponce, Nerini, Fauré and Granados, which were played for the first time in Philadelphia. His second New York recital takes place on Feb. 20 in Aeolian Hall.

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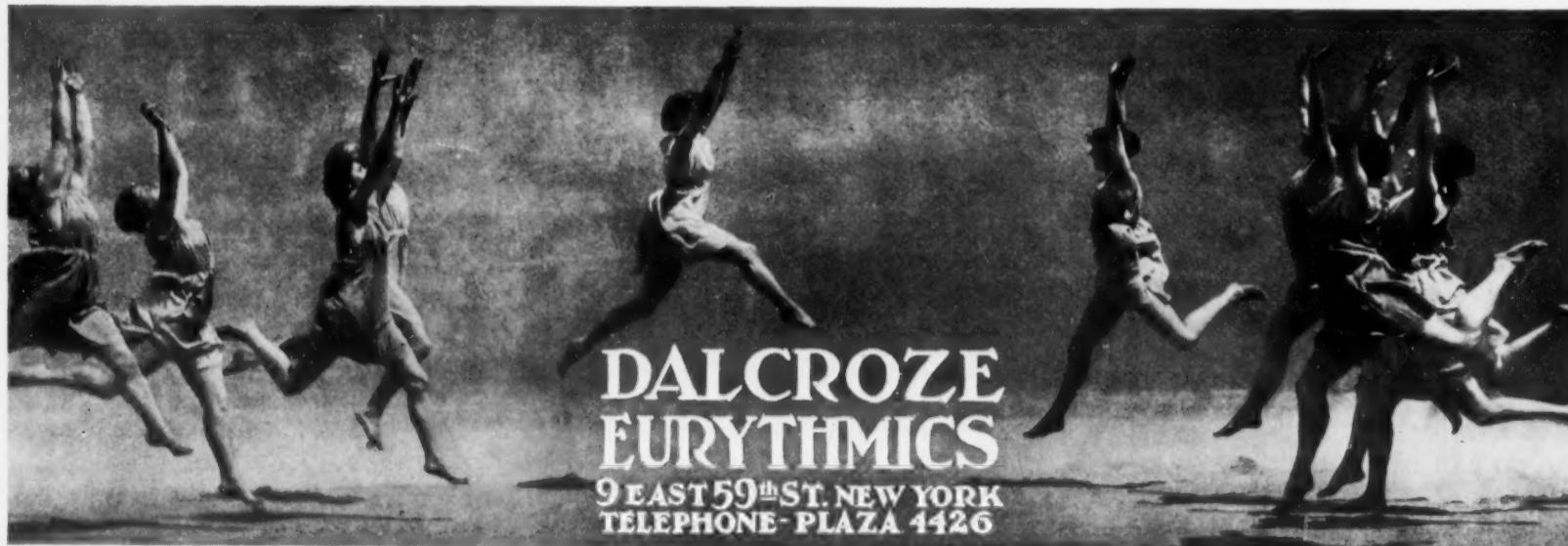
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By GEORGE DICKINSON
(Music Department, Vassar College)

[The following paper, by Mr. Dickinson, was read before the Music Teachers' National Association at the latter's convention held recently in St. Louis. Owing to exigencies of space, it has not been possible to print this paper in full.—Ed., MUSICAL AMERICA.]

MUSIC in the college has suffered in more than one of its branches from methods of presentation devised for foreign conditions, or at least from a *modus operandi* not projected specifically for the musical needs of the college student. The college harmony course, for example, is likely to be a mere transplantation of that of the conservatory, leaving largely out of consideration differences in type of mind and temperament to which approach is sought and ignoring differences of end to which the results of the course will perhaps be applied by the unlike types of student.

The status of the college appreciation course as regards adaptation would appear to be variant. On the one side, a certain degree of maladaptation is apparent. To begin with, the college appreciation course cannot claim primacy as ministrant to the needs of the untrained listener; its general intent has a prototype in the purpose of such books as those of Krehbiel, Henderson and the like to educate the listening faculty of the dilettantes who constitute a considerable part of the concert-going public. It is probable that more of a method of approach adapted to the casual listener is embedded in the average college appreciation course than at first moment would be conceded. The profit is doubtful, since in style, treatment of technicalities, organization of material, historical inferences, the procedure of this variety of book does not necessarily lend itself to the fullest good of the college appreciation course.

Furthermore, it is not impossible to find college appreciation courses taught by persons of competent musical equipment, but who lack a quality of perspective which supplies a sympathetic penetration of the musical needs of the college student. Such teachers, probably conservatory-trained, perhaps actually borrowed from the professional school, may be found applying to the college student, without fully realizing it, processes which fail to bring both teacher and student into grips with fundamental aspects of the elementary listener's situation. The mark of the "literalist's" work will often be an attempt to furnish the student with such rudimentary information about music as he conceives the student to need from a viewpoint generally formulated on modified analogy with the requisites of the professional student. The result will frequently show in an array of technical material, part of which is not useful to the elementary listener at all, considering the end in view, or is not presented in proper relation to be of immediate service.

On the reverse side, most significant and carefully considered approaches to

appreciation course is due to difficulties of reproduction, and to lack of time, first things coming first, but it is also due in part to the theory that the listening problem involved is too taxing for the first-year appreciation student. The teacher has difficulty in realizing that the parlance of the classic period as the staple idiom has given way with the younger generation to the idiom of the romanticists and Wagner in particular. The middle works of Beethoven in the regard of the new generation have no doubt not yet withdrawn to the pinnacle of comparative classic detachment occupied by the works of Bach, but if that is not the case it is because we are still in a sense in more intimate contact with the language of Beethoven through the fact that he is monophonic, and monophonic design is, generally speaking, still dominant.

Other evidence of an underestimation of the college student's capabilities is manifested in the reluctance of the teacher to introduce him to certain valuable technical material, in the feeling that it would bore him or prove incomprehensible. The student's musical understanding is manifestly elementary, but his general mentality is mature enough to grasp the fundamental idea of more than one practical matter which many a teacher is afraid to handle in his presence.

Of the case of overestimation of the student's capacity there is less to say. Excess of technical matter is the chief fault. Lack of thorough organization of material is probably another, leaving too much to the initiative of the student in working out bearings and correlations. The student is likely to possess but the most vaguely reminiscent outlines of the story of musical development; promiscuous historical allusions, therefore, which come so readily to the mind of the musician, valuable as they

[Continued on page 27]



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Teaching Music Appreciation in the College

[Continued from page 26]

may be in giving flavor to lecture work, are often entirely lost on the student. There is little gain in presuming upon him in this regard.

Any plea for making appreciation work more of a study, for the introduction of more that smacks of the technical, for closer systematization, is likely to be greeted with murmurs the implication of which is pedantry. It should be unnecessary to reassert that the spiritual element shall not for a moment be lost sight of; it is not to be discounted in favor of anything whatsoever. But in proper perspective the two angles meet. In fact, it is nearly as certain that the "idealists" attempt to foster "unallayed" appreciation by means which avoid certain routine will defeat its own end, as that the "literalist's" lack of inspiration will prejudice his results.

The college music student is then something of a paradox; he is both innocent and sophisticated. He must be approached simply and yet on a plane which will insure his intellectual regard. His musical caliber must be properly differentiated from his general caliber.

As a part of the issue of securing the most perfect relation between the spiritual end and practical means as the basis of that end, the question of approach to technical material in the appreciation course is primary.

Definite Listening

We are told that definite listening is a radical agent for appreciation, and that it consists in perceiving the relations of the elements which enter into the musical composition heard. M. Combierie has promulgated the idea that music is constituted through a unique process which may be called "musical thought" or "thinking in sounds," and that this thought operates without concepts. It is the ability to follow musical thought, to enter in a marked degree into the thought-processes of the composer, which constitutes wholly definite listening. But musical thought is fully intelligible only through a somewhat exterior conversance with its peculiar operations, some of which are extremely

technical—through the exertion of a synthetic faculty of form perception wholly different from that of acquiring the import of word-expressed thought. It is certain that the amateur can at best but follow the complexer musical thought-processes from afar; thoroughly definite listening is a total impossibility for him. Absolutely definite listening would be almost creative in its capacity. Thus, it is the putting of himself into possession, in an extreme degree, of the musical thought of a composition which enables a great performer by re-asserting that thought to re-create the work in performance.

Fortunately such intent and technical penetration of the thought of the composer is not necessary for appreciation. Even the ability literally to follow musical thought, though a high attainment, does not in itself constitute appreciation. But the intelligently appreciative listener must have a degree of this capacity, and he must obtain as a basis for it a certain amount of actual technical knowledge of the operation of musical thought. But because of the highly technical nature of the detail of its processes, only the broadest outlines of them can be brought within the range of the amateur. These outlines are embodied in "form" in its liberal sense. Any aspect of musical material which concerns relations, which points toward the organic nature of a musical thought-product, is form. In this sense the study of form transcends the study of mere forms; broad principles of design precede and then, for apprising the student of the working of those broad principles, acquaintance with forms, less in detail than is customarily supposed. It becomes fully as vital therefore in establishing the student's attitude toward form to show the evolution of design, as its fundamental laws make themselves felt in an increasingly sophisticated manner, as to dissect music into motives, phrases, themes, etc., and to plot the ground plans of certain conventionalized structures. Form has instinctively and rightly been given a large place in teaching musical appreciation, but not always has sufficient perspective been evident. One department of form has scarcely received due presentation to

the amateur. Tonality is merely one of the subtler aspects of musical order. Its general function, however, is not abstruse, and its full bearing as an instrument of structure must be brought home to the elementary listener, and practice in detecting its function given.

Form, then, is assigned its proper place in an appreciation course when it is approached through its office in giving a degree of access to musical thought.

Without fuller suggestion of them, such technicalities, therefore, and those in such measure as directly further the amateur's appreciation of musical thought, may legitimately appear in the appreciation course. Experience with the particular type of student involved is doubtless the only guide in a selection of precisely what technicalities fulfil this test.

Finding an object lesson in the methods of the "literalist," his antithesis, the "idealist," fears that he will lose valuable emotional reaction from his student if he allows the intellectual element as involved in technicalities to assume a palpable degree of importance. Contrarily, the verdict of college students themselves in whose presence has been duly emphasized the intellectual aspect of music, is in favor of its value as having not only stimulated their intellectual interest, but as having actually increased their pure enjoyment. Typical college students of appreciation express themselves to the effect that a conscious attempt to listen "intellectually," as they would call it, that is, in the light of their knowledge of the nature of the musical phenomenon, is (to them) surprisingly compatible with sheer pleasure. Furthermore, the average class is made up of individuals a proportion of whom will profit by a certain tempering of their emotional reaction through the intellectual. Care must be exerted that the field of knowledge of "what to listen for" opened up to the student be not sought too ostentatiously under that caption, lest the amateur undertake his listening in such a spirit that it degenerates into an exercise in detection.

A final aspect of the question of technical material is presented in determining a sound mode of approach to it. There are numerous ways of access, the most deadening of which is the *technical*. Technical matter can be illuminated without the technical spirit pervading the presentation in an unfortunate manner. The technical way is doubtless the result of the general permeation of all musical instruction by professional methods. Overloading of technical material is often merely apparent, through an introduction of isolated details of knowledge not properly related for the present digestion of the type of student at hand. Technical material may be presented in wholly admirable ways, but if it is allowed to become inert its value will be lost: the student must be given the opportunity of making immediate use of it in his listening.

Good teaching concerns itself not merely with the masterly presentation of material, but also with a checking of results to discover whether the end sought has in satisfactory measure been attained. It is easy to concede that the precise process which obtains in the consciousness of the elementary listener is indeterminate. Nevertheless, in the end, it is conceivable that fairly reliable tests of what that process is and grows to be under tutelage can be devised. This is an undertaking for the musical psychological laboratory. Perhaps one reason for the magnification of the study of forms in appreciation courses is the fact that a tangible trial of certain results of the instruction is easily obtainable. If form is perceived (not necessarily the form), it is certain that a degree of definite listening has been attained. When ultimately worked out, processes for the determination of results will attach themselves naturally to methods of instruction and will mold the teacher's conception of his subject in its relation to the student.

Some scheme insuring continuity, conviction, logical stages of progress, must be sought, which will amalgamate into a natural plan of procedure the consid-

erable amount of heterogeneous material, of which the amateur must find himself in possession for full appreciation. There seems to be one way of securing the desired fusion—namely, the historical method. The following considerations, some of which have already been elaborated, are deemed of importance: Adjustment of technical material in such relations as to make immediate practical use of it in listening; treatment of form and its principles as a development and of forms in their order of evolution, which is their order of increasing complexity; due emphasis on the intellectual element, yet without losing sight of the spiritual side and without getting out of contact with the actual music itself; furnishing of plenty of actual experience in listening which shall be cumulative and shall serve to emphasize the reality of the work; avoidance of loose historical allusions which may miss fire because of lack of musical background on the part of the student; establishment of musical criteria for a molding of the personal taste and the general sense of musical values; presentation of musical works not in isolation, but with their evolutionary context supplied through historical and critical study.

These ends are attained by the historical method, which, after an introduction laying bare the listening problem to the student and presenting certain preliminaries necessary as premises, launches into the story of the evolution of musical art. Into that scheme can be adjusted all the desired components with the advantage of their having been brought to the student at the precise moment in which he can best see their significance. The not uncommon variety, of course, which traces the development of forms and fits historical details into the niches, can never have the conviction of one which traces the development of music itself and molds into the narrative all other matter as contributory data in showing that evolution. Such a mode of work is not so much a study of the history of music *per se* as a practical arraying of laboratory material for the working out of the listening problem in an orderly manner. Hints of the soundness of this method are to be discovered in at least one quarter, but it seems not to have been boldly and generally enough championed and practised. Perhaps a flaw in such procedure lies in the fact that modal polyphonic listening comes before monophonic. In actual experience the difficulty is not very apparent, and if there is momentary loss here in practicability, there would seem to be full compensation in even such a merely intellectual conception of this earlier period, as would give background for later more important fields.

Flonzaleys Give Four Concerts in Three Days in Detroit

Four chamber music concerts within the period of three days is the new record made by Detroit, and the Flonzaley Quartet has the honor of the appearances. On Jan. 5, under the auspices of the Chamber Music Society and under the direction of Clara Dyer, its president, the Flonzaley Quartet appeared twice, one of the concerts having been especially arranged for sailors and soldiers. The following evening the quartet appeared at the Hotel Pontchartrain, and on Tuesday a concert was arranged at the Central High School for school children.

Philharmonic Trio Presents Third in People's Chamber Music Concerts

The third in the chamber music series of the People's Symphony Concerts Auxiliary Club, of which Franz X. Arens is musical director, presented the Philharmonic Trio at the Municipal Auditorium on Jan. 4. The trio, which is composed of Maurice Kaufman, violin; Alexander Rihm, pianist, and Jacques Renard, cellist, was well received in the Mozart Trio in E Major, the César Franck Violin Sonata in A Major and G. Martucci's Trio in C Major, to all of which it gave interpretations marked by excellent musicianship.

At the recital given on Dec. 8 at the New York studio of Mrs. Charlotte Smith Mann, Erna Klinger, soprano, sang Penn's "Sunrise and You" with marked success.

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SAN FRANCISCO FORCES FEATURE NOVEL WORKS

Jacobi's "Nocturne" and Bloch's Stately "Schelomo" Played by Chamber Music Society and Hertz Artists

SAN FRANCISCO, Jan. 8.—The Chamber Music Society gave the second concert of the season on Jan. 7, the program being a notable one. It comprised a String Quartet by Haydn; Suite for Flute and Strings by Gouvy; "Italian Serenade" by Wolf, and the feature of the evening, a Nocturne by Frederick Jacobi, a young Californian who has already made a name in the musical world. The Nocturne depicts the world struggle for freedom, beginning with a tone picture of sorrow and hopelessness, gradually rising through hope and fear to the glorious dawn of the new era. Mr. Jacobi was twice recalled to the stage at its close and greeted with tumultuous applause, to which he responded by acknowledgment to the four splendid artists who had so magnificently interpreted his work.

The Gouvy number was remarkable for the musical beauty of the composition, in which the flute played an important part. The contrabass part of this number was played by Louis Previati, who had been especially engaged for this occasion. The Colonial Ballroom of the St. Francis Hotel was filled with an appreciative audience. The concerts are under the management of Jessica Colbert and Eda Beronio.

The program presented by the San Francisco Symphony Orchestra on Friday and Sunday afternoons was of special interest in that Ernest Bloch's "Schelomo" was given for the first time in this city. Horace Britt, the noted cellist, played the difficult solo part with an ease that seemed incomprehensible while the orchestra was carefully guided through the intricate moods of the Hebrew king by the magnetic wand of Conductor Hertz. Other numbers were the Sibelius Symphony No. 1, and the ever

beautiful "Leonore" Overture by Beethoven.

The organ concert at the Auditorium on Sunday evening by Edwin Lemare drew a large audience. The Prelude and Fugue in D Major, one of Bach's most difficult organ compositions, was received with enthusiasm, greatly due to admiration for Mr. Lemare's wonderful technique. The other organ numbers were by Guilmant, d'Evry and other modern composers, all splendidly played. Jerome Uhl, who was to have sung the "Lost Chord," was ill, and Judge Henry Melvin consented to sing it at Mr. Lemare's request. Without any rehearsal, but supported by the organ's splendid accompaniment, he gave a delightful interpretation of this favorite song. Dorothy Pasmore, cellist, accompanied by Mrs. E. E. Young, substituted for the other vocal numbers upon short notice. Her selections were "Tarantelle," by Popper; "Drink to Me Only," and a number by Cui, all of which were charmingly played.

André Ferrier sang "La Marseillaise" and "Quand Madelon" at the New Year's Eve Community Sing at Civic Center. Five hundred French soldiers who were at the Presidio on their way to Siberia joined in the chorus of these and in other patriotic songs. The great Christmas tree reflected myriad lights upon the immense crowd who later followed the leaders to the downtown districts and joined in the "Corner Sings" at various traffic centers. M. Ferrier, who has been in France for the past four years, recently staged and sang in a big song festival in Paris, when \$12,000 was raised for the benefit of the wounded soldiers there.

The Fairmount Hotel concerts on Sunday evenings are introducing some of the city's best musicians. Charles Bulotti, tenor, and Jerome Uhl, baritone, have been among some of the recent attractions.

Florence Stern, a ten-year-old violinist, was heard in a farewell recital last week prior to her departure for New York, where she goes for study with Leopold Auer.

E. M. B.

WASHINGTON DEBUT FOR FREDERIC FRADKIN

Concertmaster of Boston Orchestra Heard As Soloist—Max Rosen Acclaimed In Recital Appearance

WASHINGTON, Jan. 9.—At the third concert of the season by the Boston Symphony Orchestra, Henri Rabaud conducting, the "Wallenstein Trilogy" of d'Indy was offered as the symphonic number, and was given an artistic interpretation. The only other orchestra number was "The Mystic Trumpeter" of Converse. This concert served to introduce to Washington Frederic Fradkin, violinist, who used the Mendelssohn Concerto in E Minor as his offering. In this was displayed excellent technique, beautiful tone coloring and spirited interpretation. This concert was under the management of Mrs. Wilson Greene.

With spontaneous enthusiasm, Washington hailed Max Rosen as a violinist of the first rank, and the capital of the nation was especially proud that such praise should come to an American artist. His tone was elastic, round and full of color; his technique faultless and his interpretation intelligent and musicianly. The Concerto in D Major of Paganini showed masterly execution and beautiful tone coloring, as did also the Tarantella de Concert by Auer. His shorter numbers were full of spirit and delight. Mr. Rosen appeared as the fifth artist of the Ten Star Series under the direction of T. Arthur Smith. It is hoped he may be heard here again in recital this season. Emmanuel Balaban made an excellent accompanist.

W. H.

Novelties for Miss Romanoff's Recital

Many works which will be presented here for the first time will be heard at the recital of Hélène Romanoff, the New York dramatic soprano, formerly of the Petrograd Grand Opera, in Aeolian Hall, scheduled for Feb. 3. Among other offerings, her program will include a group of six interesting songs by Rachmaninoff.

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Chicago Daily Journal, January 6, 1919:

Finally there was the excellent performance of Bouilliez, good, honest, manly singing; good, honest, dignified deportment. The remainder of the cast was unchanged.

Chicago Evening American,
January 6, 1919:

The other debutant of the day was Auguste Bouilliez, seen and heard too seldom since his recent excellent singing of Capulet.

Mr. Bouilliez's Valentines is full of authority, touched with plausible manliness, and always thoroughly musical. The voice is not what one would call a "big organ," but it is uniformly suave and sympathetic, and his enunciation is remarkably fine.

Mr. Bouilliez is a valuable addition to Maestro Campanini's large family, and should be heard more frequently.

VAHRAH HANBURY HAS DEBUT IN NEW YORK

Vahrah Hanbury, Soprano, Recital, Aeolian Hall, Jan. 8, Afternoon. Accompanist, Francis Moore. The Program:

"Deh Vieni, non Tardar," Mozart; "Se Florindo è Fedele," Scarlatti; "God Took from Me Mine All," "The Wounded Birch," Rachmaninoff; "Cradle Song," "My Native Land," Gretchaninoff; "Le Papillon," "L'oasis," Fournain; "L'heure délicieuse," Staub; "Lettre à une espagnole," Laparra; "Fleur Jetée," Fauré; "The Dream," Horsman; "Swing Song," Moore; "Inter Nos," MacFayden; "May the Maiden," Carpenter; "Summer Time," Ward-Stephens.

Vahrah Hanbury is a very pretty young woman, with a manner of a *piquant* type that at once appeals to an audience. A certain amount of nervousness natural at an Aeolian début occasionally affected her tone-production, but did not hide the fact that her voice is naturally not only pure but sweet. Her upper register, which from the same cause she occasionally forced, is by rights also not only clear but full.

The Russian songs which were given in English were pleasingly done. Miss Hanbury is perhaps not yet sufficiently experienced to convey *nuance* as she will some day, but she has considerable dramatic ability that brought her much applause. The pleasure of the audience was notable in "L'heure délicieuse," by Staub, which was perhaps her best offering, and with Fournain's atmospheric "L'oasis," both of which the singer repeated in response to her hearers' demand. After Fauré's "Fleur Jetée," she sang a sparkling little English number.



—Photo by Mishkin

Vahrah Hanbury, Soprano, Who Made Her Début in New York Last Week

Her French diction is not altogether impeccable, but her English diction, a matter of increasing importance, as one is glad to record, was an admirable thing.

The excellent accompaniments of Francis Moore deserves to be noted.

C. P.

SCHWAB, ORATORIO'S HEAD

Walter Damrosch Introduces New President—Plan "Victory Program"

Plans for a musical festival to celebrate victory were formulated at the last directors' meeting of the Oratorio Society of New York, at which Walter Damrosch, the society's conductor, introduced the new president, Charles M. Schwab, alluding to the fact that it was just thirty years ago that he introduced the former president, Andrew Carnegie, who has retired from all active work and office.

At this meeting it was unanimously decided, at the suggestion of Mr. Damrosch, to make the next Oratorio Society concert on March 7 a "Victory Program."

Vera Janacopulos Touring Under Management of Miss Bamman

On tour with the Russian Symphony Orchestra is Vera Janacopulos, who has been added to the list of Catharine Bamman's artists. Immediately upon her return from the tour with Mr. Altshuler's forces Miss Janacopulos will start for the Middle West, opening on the all-star concert course run by "the Fritschys" in Kansas City.

Busy Month Ahead for Werrenrath

Reinold Werrenrath began his season with fourteen dates in five weeks and sang the first note of the 1919 musical season, which he opened on New Year's Day with his second Aeolian Hall recital. He appears in Topeka, Kan., on Jan. 20, and Lawrence, Kan., on Jan. 21. He will be in Joplin, Mo., on Jan. 27; in Oklahoma City, Okla., on Jan. 30; on Feb. 3 in Nashville, Tenn.; Feb. 6, in Paterson, N. J., and Feb. 8 in Lawrenceville, N. J. Feb. 10 brings him to Brooklyn, N. Y., and on Feb. 11 he will be in Hartford, Conn., going down to Newport News, Va., on Feb. 14. Four new dates have just come in—Jan. 23 in Kansas City; Jan. 31, in Tulsa, Okla.; a public recital in Cincinnati, Ohio, on Feb. 2, and on Feb. 7 he will appear in New Brunswick, N. J.

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GOOD HOUSES FOR BRACALE SEASON

Havana Displaying Interest in Opera—Barrientos and Pavlova Leave Shortly

HAVANA, CUBA, Jan. 4.—The Bracale Opera Company is still playing to good houses, although the season is more than half over. The house was turned over to the Anti-Germanic League last night, the occasion being a benefit performance of "Mefistofele," in honor of the officers and sailors of the French cruiser La Gloire, which is in the harbor.

Virtually every seat was sold and the audience was unusually enthusiastic. The principal parts were taken by Palet, Edith Mason, Mansueto, Bettina Freeman and Ada Paggi. Guerrieri conducted. The singers were in their usual good voice and the opera was well presented. This was the first appearance of Miss Mason for over a week. She has not been very well, but has apparently almost completely recovered from her indisposition.

It is understood that Barrientos will make her last appearance Sunday, sailing for the United States early next week to resume her roles with the Metropolitan company. Amato, who has made such a success in Havana, tells me that he is very anxious to return to Eu-

rope and Italy, which he has not visited for a number of years. He has a house and some other property in Trieste and he does not know how it has withstood the ravages of war.

Pavlova is preparing to leave Havana at an early date. Her company, which is merged with the opera, will remain until the end of the season.

New operas offered during the week have been "Aida," "Rigoletto" and "Traviata." "Il Barbiere di Siviglia" was repeated at the Sunday matinée. Bovi, a local musician, conducted the orchestra for "Aida." E. F. O'B.

Elizabeth Gutman Pleases in Program for Belgian Relief

In her recent recital for the Belgian Relief Fund at Albaugh's Theater, Baltimore, Elizabeth Gutman elicited enthusiastic comments from her audience, in a program consisting of songs by Debussy, Fournain, Rachmaninoff and Gretchaninoff, a group of folk-songs of the Allies, "Eili, Eili" and finally "The Americans Come!" This artist is still continuing her patriotic activities. Christmas Eve found her at the Marine Hospital in Baltimore; Christmas morning she sang an old French carol and "Come Unto Me" from the "Messiah" at the services held at General Hospital No. 2, and at Camp Meade the same evening a large audience heard her. Miss Gutman was one of the first to receive the War Camp Community medal for her singing in camps and hospitals. She will appear in New York on Jan. 19 at the Manhattan Opera House in conjunction with Ethel Leginska, when her program will consist of several groups of Jewish folk-songs.

Mrs. Martha Miner Richards Sings at Staten Island Hospital

Mrs. Martha Miner Richards, a well-known New York soprano, who for some time has been head of the voice department of the Louisville Conservatory of Music, Louisville, Ky., is now in New York, and on Jan. 5 sang for the wounded soldiers at the Debarkation Hospital on Fox Hill, Staten Island. One of the most successful numbers on her program was Frank H. Grey's new song, "When I Come Home to You," which was gratefully received by the men.

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SOLEMN TRIBUTE TO THEODORE ROOSEVELT

Symphony Society of New York, Walter Damrosch, Conductor. Concert, Carnegie Hall, Afternoon, Jan. 9. Soloist, Josef Hofmann, Pianist. The Program:

"Marcia Funebre," from "Eroica" Symphony, Beethoven (in memory of the late Theodore Roosevelt). Symphony No. 5, Tchaikovsky; Selections from "Mother Goose" Suite, Ravel; "Laideronnette," "Beauty and the Beast," "The Fairy Garden." Concerto for Piano and Orchestra in E Flat, Liszt.

A solemn tribute to the memory of the late ex-President, Theodore Roosevelt, was paid by the Symphony Society of New York and the large audience at this concert. Walter Damrosch chose well when he elected to perform the Funeral March from "Eroica." Lengthy as it is for an audience to stand through, it remains the sublimest dirge ever given the world. Its epic grandeur, its rugged nobility and piercing message went straight to the listeners' hearts. There was a deep hush at the end. The march was beautifully played.

The other outstanding feature of an exceptional concert was the playing of Hofmann the great. What a master is this man! A Titan of the piano. He strikes a chord and straightway the piano lives. He turns trills as perfect as any bird's. Hofmann's is a rare and distinguished art; one can only rejoice that time has not yet whittled its lovely surface.

Tchaikovsky's best symphony was well played and created considerable enthusiasm. The program was long enough without Maurice Ravel's sophisticated "Mother Goose" tone paintings, but the three numbers proved diverting.

B. R.

Many Camp Concerts in Dorothy Fox's Schedule

The concert calendar of Dorothy Fox, the New York soprano, reveals many appearances. At least three camp concerts weekly have been her steady schedule during the past month. She won high praise for her programs at Seagate Coast Guards, Marine Barracks, Navy Yard, Brooklyn; Y. M. C. A. Brooklyn; Mineola Aviation Camp; Base Hospital at Colonia of Ellis Island and Bensonhurst Naval Station. She won further laurels as the soprano in the quartet singing every Sunday morning at the Central Palace, which is Base Hospital No. 5, and as soloist at the Latin Quarter Studio, where she was in

charge of the noon-hour music. She was heard in Martini's "Plaisirs d'Amour" and songs by Dwight Fiske. Other appearances included concerts at the Nurses Home, New York, Jan. 5, and Fort Hamilton, N. Y., Jan. 7.

Miss Ward Gives Interesting Demonstration of Memory Training Work

Antoinette Ward's Friday studio recital on Jan. 10 was attended by an audience greatly interested in the work which Miss Ward is doing toward development of the mind in its relation to piano playing and general musical training. Miss Ward believes that every student can develop and improve his power to think definitely and connectedly until memorizing is no longer a formidable task, but a pleasant and exhilarating exercise, that tone production can be so understood and controlled that all practice becomes musical and that an ever increasing technical freedom can be acquired in a much shorter time than is generally considered necessary. Miss Ward's talks on concentration are convincing, and they are followed by indisputable proofs in the demonstration of the work by pupils at various stages of development. The program included several Bach Preludes and Fugues, two movements of the Tchaikovsky B Flat Minor Concerto, a MacDowell Fugue, a Chopin group and numbers by Stojowski, Moszkowski, Debussy and Liszt.

M. B. S.

Large Audience Greets Mischa Elman in Washington

WASHINGTON, D. C., Dec. 5.—Before an audience that filled every seat in the house and necessitated putting 100 chairs on the stage, Mischa Elman, violinist, made his first appearance of the season this afternoon under the auspices of the Washington Fine Arts Enterprises. The artist enchanted his listeners by his technique and rounded tone, full of color and beauty. Mr. Elman's program included the Concerto in A Major, Nachez; Concerto in A Minor, Vieuxtemps; "Poème," Chausson; "Hymn to the Sun," Rimsky-Korsakoff-Franko; Waltz, Hummel; "Dans les Bois," Paganini-Vogrich; Polonaise in A Major and several short numbers.

W. H.

Helen Stanley Gives Recital Before Montgomery (Ala.) Music Club

MONTGOMERY, ALA., Jan. 4.—Helen Stanley visited Montgomery to-night, en route to New Orleans, and gave a recital for the Montgomery Music Club and a few friends at the residence of Kate Booth, director of the club. Although the audience was a small one, it was composed of discriminating music-lovers, and they very warmly appreciated Mme. Stanley's art in a splendid program, sung most enthusiastically. Mr. Zoller, accompanist, did admirable work. Mme. Stanley has many friends in Montgomery, who always welcome her appearances here.

W. P. C.

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MUSIC'S PLACE IN OUR PUBLIC SCHOOLS

EDITOR'S NOTE.—The first of Professor Gehrkens' articles on the subject of school music appeared in these columns on Jan. 11. In it the author outlined the importance of including music as a study in our school courses because of its mind-training and cultural qualities.

IN the first article of this series I tried to demonstrate that in order to hold its place in the crowded curriculum of the modern school, music, or any other subject, must be shown to have unmistakable value both while the pupil is in school and in his life after leaving school; and I proved, to my own satisfaction at least, that music when well taught has certain unmistakable and easily demonstrated values which make it unique among all other school subjects. But music teaching has not always brought about these favorable results and is not doing so in many places to-day, so that we shall next need to take up the question of what is meant by "well taught." In other words, under what conditions is music likely to have the important effect upon both individual and social group claimed for it in the last article?

Shall school music, and especially music in the grades, consist entirely in songs taught by rote? Or, on the other hand, shall the main emphasis be upon reading music at sight, the work being planned from the standpoint solely of acquiring skill in sight-singing? Or shall the lessons consist largely of learning facts about music—scales, key signatures, biographies of composers, etc.? Or shall we place a phonograph in every room and have the child spend the entire music period in listening to reproductions of good music?

Doubtless, each of these programs would find enthusiastic advocates among the music supervisors of the country, but before deciding in favor of any one of them we ought first to have clearly in mind the *aim* of our work. We are teaching music not in order to train musicians, but because we hope that after coming in contact with it people will be happier and saner in their individual lives, will be better neighbors and citizens and will be benefitted in certain psychophysical ways now universally recognized. Will these various results come about if the sole aim of our teaching is training for performance? Will training in sight-singing without much attention to the emotional quality of the material result in a favorable reaction (musically speaking) in the average child? What proportion of the pupils will make use of their skill in sight-reading or in their knowledge of music theory? Will these activities result in a favorable emotional influence? And if this formal type of work does not accomplish what is desired, shall we have our music lessons devoted entirely to rote-singing or listening to phonograph records? It is questions of this type that have been puzzling both music supervisors and school superintendents, and school music will never exercise the influence claimed for it in my first article until these things are carefully

Appreciation the Ultimate End—What Should Be the Scope of the Course?—The Comparative Values of Rote and Sight Singing—Advantages of the Phonograph in the School Room

By KARL WILSON GEHRKENS

considered and broadly thought out. The limits of a magazine article will not allow extensive discussion, but I should like at least to open up the matter and perhaps to point out in a practical way how some of the most common pitfalls may be avoided.

As to Rote-Singing

In the first place, rote-singing is one of the most valuable types of school music study, and when directed by an inspiring teacher probably produces more of the good results discussed in the first article of this series than any other single musical activity. The great advantage here is the fact that the pupil is being brought into contact with actual music, and since everyone can sing, practically no one is barred from taking part in the music lesson by lack of knowledge or skill. Moreover, the songs used are likely to be more inspiring music than sight-reading material usually is, and the whole exercise is apt to have more life and spontaneity about it and to result in greater esthetic enjoyment than a sight-reading lesson ordinarily does, thus tending to arouse in the pupils a favorable attitude toward the subject.

If we have only a very small amount of time to devote to music and can have only one type of activity, then let us have many beautiful songs taught by ear, the pupils, if possible, having the words and music before them (except in the first grade), but the songs being taught largely or entirely by rote, and the time of the entire lesson being given over to securing good enunciation, expressive declamation, appropriate mood, etc. Public school music conducted upon this basis would not yield all the results that music teaching in the public schools may bring, but it would produce a much more desirable esthetic reaction on the part of the pupils than that aroused by the methods of many supervisors of music in the schools to-day.

The difficulty which will be encountered at once in making rote-singing our main activity is, in the first place, that not all music supervisors, and certainly not all grade teachers, are inspiring leaders. Moreover, as the child grows in mental ability he wants something new, something harder to do, and if music means the same sort of exercise in the fifth, sixth, seventh and eighth grades that it has meant in the first four years, many children are likely to lose interest even under a fairly good teacher. But most important of all, rote-singing is practically limited to unison work, for it is not feasible to teach parts by imitation, and the child thus loses one of the greatest joys in the world—the singing of his own part while other groups carry on their respective

parts. For all these reasons, rote-singing alone will not fill the bill, and as our methods of teaching have improved we have been finding it possible to carry on a number of other valuable activities in the fifteen or twenty minutes constituting the daily music period in the majority of our public schools.

Sight-Singing Problems

During the last thirty or forty years many music supervisors have felt that sight-singing was the big thing in school music, and that if the child could only be taught to read music as he learns to read language the music of the world would be open to him and, having spent his school life in learning to read music, he would spend all the rest of his life in reading it. But this has not proved to be the case in actual practice, and in places where sight-singing has long been almost the only musical activity offered by the schools there seem to be no more choirs or choral societies than in other places. As a matter of fact, the sight-singing ideal has in reality constituted one of the most serious obstacles in hampering the growth of real musical feeling, for such work is easily taught by even an unmusical grade teacher, is readily evaluated and graded, and the results are so tangible that school officials are rather likely to be dazzled by them and to feel that if the supervisor of music gets the children to sing at sight he is therefore a good teacher. In other words, sight-singing as an ultimate end in public school music has flourished because the work has been judged by immediate rather than by remote tests. And since it has seemed to keep the pupils busy, and because the immediate results were evident in the improvement that the children made in reading music it was assumed that this was the correct type of music teaching. But, although the exercise of sight-singing has very great value from the standpoint of mental training, it is very doubtful whether much artistic gain can be expected where almost the entire time is spent in mere reading. I refer here, of course, to the school in which the emphasis is upon learning to *read* music, instead of upon learning *music* by reading it, and I am frank to confess that it seems very doubtful whether the beneficial effects that I have been claiming for music will follow under these conditions.

Let no one misunderstand me at this point. I am not objecting in any way to teaching children to read music. As a matter of fact, they should be taught to read as the most direct means of approach to new music. But I object seriously to making skill in sight-reading the main end in teaching public school music, and I am warning you that this condition of affairs has been and is now present in many of our schools, and that it is at least partly because of this fact that music teaching has not always resulted as favorably as it should.

Learning theoretical or historical facts about music without connecting them up with actual music is like trying to study physics without any laboratory apparatus or attempting to familiarize one's self with literature by reading a book giving historical and descriptive facts without examples. Some theory and possibly a little history the child should learn, but not from the standpoint of learning these facts as an end in itself, but as helping him to read and to understand better the music that he sings and hears.

Listening to phonograph music is a fine type of school activity and should be encouraged, particularly if some one of taste and discrimination selects and comments upon the records. But if this is to be the only type of music teaching, public school music will at least partly fail in its mission, not only because the important pedagogical principle of self-activity is violated, but even more be-

cause one of the keenest delights of music only comes when the individual himself participates in the performance. No amount of mere listening, valuable though the exercise is, can ever replace the loss that would be entailed if we left out ensemble singing and playing.

What School Music Should Include

To sum up and crystallize the matter then, school music should consist of a combination of rote-singing, sight-singing, learning theoretical and historical facts and listening to a large amount of the best music. In administering these various types of musical activity, the teacher must not merely aim at sending out skilful performers, but should constantly plan his work from the standpoint of causing pupils to grow in love and appreciation of good music. Children should be taught to use their voices properly, to read at sight, to know key signatures and musical terms, etc., and to concentrate their minds upon any composition that is being performed. But one of the chief reasons for doing all these things is in order that they may learn to appreciate music, and may thus not only enjoy their own immature performance more keenly, but may learn to hear and understand a great deal more as they listen to the playing and singing of professional musicians. In other words, one of the chief aims of public school music should be to induce musical appreciation, and if the supervisor plans his work and instructs his grade teachers with this aim in view, the results are much more likely to be commensurate with the possibilities of music study than is frequently the case.

Lack of space prohibits any discussion of methods, but I should like in conclusion to call attention to the fact that in order to arouse appreciation of any object, two factors must ordinarily be present:

1. Actual sense experience with the object.
2. Intelligent (but limited) guidance.

In music this means that the learner must come into actual contact with a large amount of good music, must sing or play, or be sung or played to; but it means also that some more experienced person must sometimes point out to him certain things in or about the music that are necessary for its intelligent comprehension and that the learner would be likely to miss if they were not pointed out. This guidance must not become so large in amount as entirely to dominate the pupil's attitude toward the music, and he should be encouraged to find out as many things as possible for himself and to respect his own preferences. But a minimum amount of suggestive information will open up all sorts of doors that would probably remain closed if no guidance whatever were given, and the result will be that his enjoyment and appreciation are increased many fold.

The lesson in appreciation must, of course, never become a mere lecture by the instructor about music or musical effects which the pupil has never heard or experienced, and the greater part of the time must always be spent in the actual performing or listening to music. But the combination of such actual contact with music, together with a reasonable amount of intelligent and inspired guidance, will be found to result in an intense love of music, an intelligent appreciation of it, and a burning desire to have more of it, on the part of a great many children. These things will in turn eventuate in the various desirable individual and social results that are commonly claimed for music, but that have not always in the past come about in as large measure as might have been desirable.

Martha Atwood Greeted in Recital at Grand Rapids

GRAND RAPIDS, MICH., Jan. 3.—The fourth artist's recital was given by Martha Atwood, soprano, before the St. Cecilia Society at its auditorium on Friday afternoon. Miss Atwood with her beautiful voice, allied to a gracious personality, won the approval of her audience. Her singing to her own accompaniments to some of her songs, as she delicately blended voice and piano, reflected an extemporaneous quality which was complete in its appeal. In her French songs she identified herself to the text with keen spirit, her diction being especially pure. Mrs. Joseph Putman, accompanist, contributed to the success of the afternoon. E. H.

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NEW MUSIC VOCAL AND INSTRUMENTAL

"KNIGHT AND SHEPHERD'S DAUGHTER." By Percy Grainger. "Molly on the Shore." By Percy Grainger. (New York: G. Schirmer.)

"Knight and Shepherd's Daughter," a short piece for the piano, seems to be the most recent of Mr. Grainger's "British Folk-Music Settings"; at any rate, it is listed as No. 18 in the set and was done in February, 1918. Mr. Grainger's very elaborate annotations on his music, telling when his work was written, are very informing. From this one we learn that, although recently composed, the tune was collected in Lincolnshire, England, as far back as 1906. Mr. Grainger has dedicated it as follows to one of our best American composers: "To Howard Brockway, in admiration."

It is a unique piece, this "Knight and Shepherd's Daughter," in many ways one of the most individual piano compositions we have seen from the pen of the gifted Australian-American. The harmonies are up to date, the treatment very rhapsodic. We find in the piece more imaginative power than in many of the other folk-music settings which Mr. Grainger has published, due perhaps to the freer harmonic background, which in the case of this composition approaches very near to being a foreground. The ending is finely managed, with a final chord that will puzzle many at first. On closer acquaintance its logic is recognized with no great difficulty.

As is his custom, Mr. Grainger uses his Anglo-Saxon expression marks; the newest, found in this composition, are "Gently, but skittishly," "tenderly, like an Aeolian harp, with somewhat gusty variations of sound-strength," and "in time, second speed, but very waywardly." The composition will in all probability be played by the composer when he concertizes here again after his release from the United States Army, in which he has been in service.

"Molly on the Shore," that delightful Irish reel, is an old friend by now in the Grainger setting. But it was introduced to us as an orchestral piece, not as a piano work. Mr. Grainger only arranged it as a piano composition recently, according to his own note at the end of the piece: "Dished up for piano, April, 1918, Bay Ridge, Brooklyn." The piano version is altogether charming, executed in Grainger's inimitable style, with his admirable sense of rhythmic values. It will surely become as popular in this form as his beloved "Shepherd's Hey" and "Irish Tune"; it is a worthy companion piece to the latter.

* * *

"THE MESSAGE." By Jean Paul Kürsteiner, Op. 26, No. 4. (New York: Kürsteiner & Rice.)

With his religious songs, published within the last few years, Mr. Kürsteiner has deservedly had a distinct success. In them he departed from the conventional, stilted type of sacred song, a type which had earned for sacred songs the contempt of serious-minded musicians. To date he has done in the series four "Religious-Dramatic" songs and four "Religious-Lyric" songs. "The Message" is No. 4 of the latter subdivision.

The text, adapted by the composer from the Scripture, is "Seek ye the Lord, while He may be found." Opening with a broad recitative, Mr. Kürsteiner gives out after the opening sentence a new theme in the organ, Lisztian in contour and warmly expressive; after the voice enters on a *quasi parlano* the theme is restated, varied, in the treble, richly harmonized. The tonality is C Minor, in the low key. There is an *Andante*-

lento setting of the text "Come unto me all ye that labor," remarkable for its simplicity and devotional quality. Then comes the C Major section, *Andante*, where Mr. Kürsteiner reveals his lyrical power to great advantage. The text is "Who is there among you?" and the melodic material is inspiring and developed with noteworthy skill. There is a brief *Allegro appassionato* toward the close on the text "Awake, ye that sleep, and arise from the dead," *fortissimo*, strongly rhythmic and suggestive of trumpets voicing a full fanfare. After the voice has finished on the words "And Christ will give you light," the organ states the "Awake ye that sleep" theme in C Major *allargando* to the end.

The song is one of the most conspicuous examples of devotional music that we know by a contemporary composer. Mr. Kürsteiner can bring out just this quality in setting Scriptural texts and deserves great praise; for there are but few men in creative music to-day who do not lower their standard in writing music for the church. To be sure, this is not entirely their fault, for they realize that sacred songs of a very ordinary kind are used in our churches, that neither our choirmasters nor our church singers are discriminating in their choice of material to be sung in the service.

LINCOLN HEARS MANY HOLIDAY PROGRAMS

Annual Presentation of "Messiah"
Among Important Events—Fine
French Carols Sung by Church
Choir

LINCOLN, NEB., Jan. 6.—The Christmas season brought many beautiful concerts in this city. Among the most enjoyable of these was the annual presentation of "The Messiah," at the University of Nebraska, Mrs. Carrie B. Raymond conducting. The singers participating were the University Chorus, assisted by Vera Augusta Upton, soprano; Charles Bagley, tenor; Mrs. Maud Guttmann, contralto; Louise Zumwinkel Watson, organist, and Harold Lewis, pianist.

One of the most interesting observances of the festival among church choirs was that given at the Plymouth Congregational Church, Hazel Gertrude Kinsella, director and organist. Here a well-trained choir of forty-five voices sang, at Sunday vespers, a program which included beautiful old French carols, "Message of Peace," by Paulsen; "Glory to God in the Highest," from the "Star in the East," by Kriens, and "Sing, O Heavens," by Tours. The choir was assisted by M. R. de Bouzon and Mrs. Raymond Murray as soloists, and by the quartet from the First Presbyterian Church, which sang antiphonal responses from the gallery. The concert was preceded by an organ recital by Miss Kinsella.

A concert was given at the Governor's Mansion, under the auspices of the Woman's Auxiliary Council of Defense, on Thursday afternoon. Among the soloists were Margaret Perry, Dorothy Raymond, Edith Ludwick, Dorothy Morton and Marjorie Shanafelt. A large number of guests were in attendance.

Sidney Silber, pianist, gave the third in a series of faculty concerts at the University School of Music this evening. The program was greatly appreciated by the large number of pupils and friends in attendance.

A harp concert was given at the First Christian Church this afternoon, before the members of the Lincoln Woman's

Still Mr. Kürsteiner's success with his religious songs of a high type would seem to prove that a good song of this kind will be appreciated at its true worth. "The Message" is issued in both high and low editions.

* * *

"O LORD GOD, TO WHOM VENGEANCE BELONGETH." By George B. Nevin. (Boston: Oliver Ditson Co.)

This is an anthem for chorus of mixed voices with organ accompaniment, one of the most admirable pieces of writing by Mr. Nevin that has come to us. It is melodious, not difficult to sing and is very timely. There is the following dedication: "To my friend, General Peyton C. March, Chief of Staff, U. S. A."

* * *

"IN OLD JAPAN," "Mr. Alphabet's Holiday." (A Boy's Dream). By Cecil Forsyth. (New York: J. Fischer & Bro.)

Mr. Forsyth's skill as a choral composer is revealed in these two compositions for chorus of male voices with piano accompaniment. "In Old Japan" is a setting of Henley's poem, a charming thing that only a composer with Mr. Forsyth's literary appreciation could have set to music. The music is very good, pentatonic in flavor and the incidental tenor solo provides an excellent touch. "Mr. Alphabet's Holiday," for which Mr. Forsyth has written both poem and music, is a capital humorous chorus; it is musically simple, quite as it should be. For a humorous text cannot be understood by an audience if it is set to music of a complex nature. "In Old Japan" is dedicated: "To the Mendelssohn Glee Club and its conductor, Louis Koemmenich." A. W. K.

Club, by Loretta DeLone, harpist, of Omaha. Preceding her concert Miss DeLone gave a brief history of the harp. H. G. K.

JERSEY CITY'S MUSIC

Holiday Programs Include Appearances
of Idelle Patterson and Kronold

JERSEY CITY, N. J., Jan. 3.—The holiday season was a musical one for Jersey City. Several of the church choirs gave sacred cantatas for Christmas and two of the Episcopal churches, St. Paul's and St. John's, had the beautiful Yuletide service of the "Festival of Lights."

The Edna White Trumpet Quartet heralded in 1919 at the special "watch night" services held at the First Congregational Church. The quartet played for the last half hour of the old year and at midnight they stood on the church steps, while the great congregation left the church and stood in the street, greeting the New Year with song, led by the trumpets. The musicale given before this was by Idelle Patterson and Hans Kronold. Miss Patterson sang several numbers with 'cello obbligato. Mr. Kronold has been playing a series of Sunday evening preludes in this church for the past two months, closing his engagement with the New Year's celebration.

Three instrumentalists from the Metropolitan Opera House, known as the Abaro Symphony Trumpet Quartet, played an extra program at the First Presbyterian Church on Christmas Sunday evening.

A trio of strings, violin, 'cello and harp, supplemented the choir music at the historic Bergen Reformed Church for Christmas Sunday.

Mrs. Henrietta Foster Wescott was the soprano soloist for the Christmas program of the School Extension Association, when a fine concert was given in Public School No. 24, before a large and appreciative audience. Others on this program were Edward Pedrette, pianist, and Vincent Ward, violinist. A community "sing" led by C. H. Congdon of the War Camp Community Service, preceded the program. The concerts will be resumed the second Sunday in January. A. D. F.

Many January Engagements for Helen Stanley

Mme. Helen Stanley's January engagements include appearances with the Philharmonic Society in New Orleans. Later, on Jan. 10 and 11, Mme. Stanley appears with the Chicago Symphony Orchestra. Then will follow a second appearance of this season in Cleveland, where she will be the soloist with the New York Symphony Orchestra, Mr. Damrosch conducting, in Cleveland. In Toronto the soprano will have the cooperation of Maurice Dambois when she will sing the latter's "Priere" with 'cello obbligato. Mme. Stanley will again

sing this number, with Mr. Thibaud playing the violin obbligato, in the series of concerts in Washington given under the management of Ona B. Talbot.

Alice Sjoselius Obliged to Cancel Engagements Through Illness

Alice Sjoselius, soprano, who opened her first American concert tour with a successful appearance at Orchestra Hall, Chicago, Oct. 6, has been obliged to cancel her entire season through illness. When Miss Sjoselius returned from her first tour she went to Saratoga Springs Sanitarium for a few weeks' rest. She was expected in New York on New Year's Day, and was to have resumed her concert work early in January with a concert at Providence, R. I. Word has just been received by her manager, Evelyn Hopper, that not only January dates must be canceled, but all engagements.

At the Hippodrome last week a moment of silence was observed as a token of respect to the late Theodore Roosevelt. Every attaché stood at attention, and the lights in the big playhouse were dimmed for sixty seconds, after which the orchestra, under Sousa's direction, played Chopin's "Funeral March."

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"SINGING VOICE IS SURE INDEX TO CHARACTER," SAYS WILLIAM THORNER

Teacher of Rosa Poncele and Other Stars of Operatic World Discusses Some Characteristics That Go to Make Up the Great Artist—"Most Important Thing Is to Discover What You Have That the World Wants," He Says

To have undertaken the development of a beautiful, but untrained voice, and in less than a year to hear the owner of that voice singing a leading rôle at the Metropolitan Opera House is an experience that falls to the lot of few teachers. But it was the enviable experience of William Thorner, the teacher of Rosa Poncele, the young American dramatic soprano, whose débüt has been one of the gratifying and conspicuous features of the present Metropolitan season.

It was just a year ago that Miss Poncele came to Mr. Thorner with the request that he take her voice under his guidance. Previously the well-known teacher had heard Miss Poncele and her sister in vaudeville and had consented to give some lessons to the latter. When she suggested that her sister would also like to benefit by Mr. Thorner's teaching he replied that "one in the family was sufficient." But Rosa Poncele was not to be discouraged. She had realized the development that had taken place in her sister's voice under Mr. Thorner's tutelage and determined that he should also teach her. So it came about one day that a lesson period was given her.

That was, as I said, just a year ago. Five months from the time that Miss Poncele first came to Mr. Thorner's studio she had her audition with Mr. Gatti-Casazza and was accepted on a generous contract by the Metropolitan. Her successful débüt in "La Forza del Destino," followed by a second success in "Oberon," is already a matter of operatic history.

When a teacher continues to add one conspicuous success after another to his record of students it arouses one's curiosity, and I decided to ask Mr. Thorner about the steps that had led so many of his pupils to enviable positions in the operatic world.

But I found Mr. Thorner was much more ready to converse about the praiseworthy attributes of his pupils than he was to speak of himself.

"The teacher," he explained, "stands in the position of a critic—a constructive critic, to be sure, but still a critic. So why should I talk of myself, of my work? That must speak for itself. And in the last analysis all good work does, you must remember. I have little patience with the person who says that he or she is being held back, that under different circumstances they would achieve success. My experience has taught me that if one has something that the world needs, the world will be ready to utilize it. All earnest, ambitious students need only to realize this—that the most important thing is for them to discover what it is they have that the world wants. You may think you have a voice, but the judgment of the world may be that you can decorate a room or bind a book or paint a picture better than you can sing. Very good. Then, why complain if the world does not want to hear you sing? And why talk of lack of opportunity? Opportunity there must be of a certainty. But wher-



William Thorner, the New York Vocal Teacher

ever there is real talent the opportunity will not lag far behind.

"I made many enemies years ago when I was teaching in Milan. Some of those sweet, ambitious young American girls would come to me for lessons and in the greater number of cases I had to tell them frankly that they had not the talent to become great singers. Were they grateful? In the majority of cases they were bitterly resentful, and would usually go to some unscrupulous teacher, who would tell them that with study they might become great singers. Months and sometimes years of study and expense would follow, with the girl going home finally, disillusioned and embittered. I believe that one of the greatest crimes of the musical world is the tendency of some teachers deliberately to encourage those who lack great talents, merely for the sake of securing compensation for lessons that they know will be of little or no use to the student. I have steadfastly refused to take under my charge any voice that I did not believe held definite possibilities. For I hold that the person who is gifted with the power to impart knowledge to others should be as conscientious with that gift as the man or woman who is endowed with creative power in any of the arts.

Hospital for the Sick

"I have often called my studio a hospital for sick voices," Mr. Thorner continued, "because so many of their owners come to me, victims of faulty teaching. One tenor, whose case comes to my mind at this time, said shortly after he began work with me, 'But, Mr. Thorner, how is it that my throat does not hurt me now after I have worked with you?' Think of it! As if there were any reason for his throat being tired or irritated if he were producing his voice properly!

"Sometimes I am amused at the attitude of teachers who make a mystery of their art. For there is no mystery about teaching voice. It is very simple—as are all things worth while. Give me the student with talent, spontaneity and art, and I will produce a singer. Rosa Poncele is such a one and she has the interesting art that will develop year by year, and always hold new delights in store for her hearers. But she has talent, voice, an excellent memory and an inexhaustible love of study. Often we

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have begun our lessons at three o'clock in the afternoon and worked continuously until seven or eight o'clock at night. It is to such singers that rewards come."

The walls of Mr. Thorner's studio bear eloquent evidence to the appreciation that has been given his gift of teaching. Several portraits of Mme. Galli-Curci are inscribed gratefully to "the illustrious teacher." A large portrait of Victor Maurel is dedicated to "the gifted astronomer who has discovered so many stars"; Anna Fitzi's portrait, with its glowing words of appreciation, occupies a place of honor near the picture of Rosa Poncele. On the piano stands the large silver loving-cup which Miss Poncele gave her teacher on the

occasion of her Metropolitan débüt, and luminaries of the last twenty years, men and women of fame and distinction throughout the musical world, smile down at one from the studio walls that are lined with their portraits.

Mr. Thorner believes that in the singing voice is found the keynote to one's characteristics.

"You never heard a grasping, stingy person with a big, full, round voice," he says. "Look at Caruso—he gives with both hands, the acme of generosity. Listen to his voice; it is the same—the generous outpouring of a generous nature. The reason we have so many failures in the artistic world is because so few people are cast in the heroic mold. They have little faults and little virtues, and their voices are of similar proportion. The big, fine, warm-hearted man or woman will have a voice in proportion to these characteristics.

"In the musical world we have had far too much of measuring art from the 'dollars and cents' standpoint. People say to me at times, 'How long are your lessons?' As if I could set time limitations! Sometimes I work for a whole afternoon, and far into the evening with a pupil in whom I am interested, and I assure you that to watch the development of a beautiful voice is of greater value to me than financial compensation could possibly be. You might as well try to imprison the sunbeams as to attempt weighing and measuring art by financial standards. That is one of the lessons that we must learn in this country, and impress on the minds of the young men and women who are our students."

MAY STANLEY.

PEORIA HAS MORNING SERVICE OF CAROLS

Club Makes Innovation of Christmas Music—Max Rosen Acclaimed in Recent Recital

PEORIA, ILL., Jan. 3.—Although the influenza ban has played havoc with the musical life of Peoria, the Associated Musical Interests, under whose auspices the very successful Sunday "sings" have been held bi-monthly for the past three years, was fortunate in staging two of the largest "sings" yet held in the community.

The first "sing," on Sunday afternoon, Sept. 29, called a "Liberty Sing," with the slogan, "Keep the Home Town Singing," brought out 5000 people, hundreds of whom marched, singing, to the Coliseum, accompanied by soldiers from Camp Herring and Camp Bradley, the state militia reserves, and all the patriotic organizations of the city. It was an inspiring parade and a fitting prelude to the hour of mass singing within the auditorium, led by Herbert Gould, song leader of Great Lakes Naval Training Station, whose enthusiasm and striking personality in great measure made for the success of the day.

On Sunday afternoon, Nov. 17, was held the great "Victory" sing, with Herbert Gould again leading in the mass singing, accompanied by the Municipal Orchestra, and having as part of the program some of the rare old Negro folksongs, beautifully sung by a chorus of jubilee singers.

On Thanksgiving Day, when all the country was participating in Victory songs, the Associated Musical Interests were again fortunate in bringing to the city the French Army Band, Gabriel Pares, conductor, in an afternoon concert and a military ball at night.

Fortune has also favored the Amateur Musical Club in that it was able, between "bans," to present Max Rosen, violinist, in one of the finest concerts Peoria has ever listened to. This was on the evening of Dec. 5, and the Shrine Temple was filled with an exceedingly appreciative audience who recognized to the full the unusual tone this young artist drew from his instrument. An innovation in the way of Christmas caroling also was undertaken this season by the Amateur Musical Club. A group of twenty singers from Neighborhood House, drilled by Mrs. Hiram Todd, sang carols early Christmas morning, devoting most of their music to the shut-ins and the many "homes" of the city. The music sounded especially lovely in the early dawn and brought joy to many a heart. The singers were entertained at

breakfast at the home of the president, Mrs. Jacques Bloom, and it was unanimously agreed to have this early morning singing a permanent feature of Christmas Day hereafter.

H. M.

Edgar Dubs Shimer, district superintendent of the department of education at Flushing, N. Y., has written Arthur A. Penn, complimenting him on his new songs, "They Shall Not Pass!" and "Mine Honor and My Love."

The name of Gifford C. Olson, musician, of Garner, Iowa, appears in the casualty list as having died of disease in the past week.



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MONTRÉAL THRONGS GREET PARIS FORCES

Unparalleled Ovation to Noted Orchestra — Hear Nielsen — "Mignon" Given

MONTRÉAL, CAN., Jan. 8.—Scenes without parallel in the annals of musical Montreal occurred Saturday and Sunday nights, when the Paris Symphony Orchestra gave two concerts in Loew's Theater. Owing to the difficulty in securing a sufficiently large theater for the affair, it was found necessary to give the concerts at eleven o'clock, after the regular performance. The huge house was thronged with people on both nights, hundreds coming from out of town only to be turned back or offered standing room, which was at a premium. The concerts were under the direction of Louis H. Bourdon, who deserves much credit for having run the risk of bringing such a stupendous organization here under such adverse circumstances.

The benefit for the Montreal Association for the Blind, arranged by Evelyn Boyce at His Majesty's Theater, Monday night, attracted a large and fashionable audience. Anna Case, who had been advertised to sing, was unfortunately taken ill. Alice Nielsen substituted at the last minute and pleased the audience. The association will benefit to the extent of about \$1,000.

On Tuesday evening L'Association d'Art Lyrique presented "Mignon" at Monument National. The piece was creditably mounted, but some of the characters were badly cast. Cedia

Brault sang *Mignon*, but her voice is somewhat heavy for the part. Georges Trepanier was *Wilhelm Meister*. Sarah Fischer as *Philine* gave the most intelligent, as well as best vocal performance, her singing of the Polonaise being especially lovely. Victor Desautels and Ulysse Paganin were both good. Arthur Laurendeau directed, while Armand Roberval arranged the *mise-en-scène*. The association will produce "Jean de Nivelle," by Delibes, next. R. G. M.

PLAN BETHLEHEM CONCERTS

Steel Company Orchestra Opens Its Series to Public Upon Request

BETHLEHEM, PA., Jan. 10.—The Woman's Club will give its second event of the present season on Friday evening, Jan. 17, in the chapel of the Mora- vian Seminary and College for Women, the artists being Mildred Faas of Philadelphia, soprano, who sang in several Bach Choir festivals here; Bessie Leonard, contralto; Henry Gurney, tenor; Frank Conly, bass, and William S. Thunder, pianist. The second concert by the Bethlehem Steel Company Symphony Orchestra, formerly the Lehigh Valley Symphony, will be held in the local high school auditorium on Sunday afternoon, Jan. 19, with A. M. Weingartner conducting. In addition to complimentary tickets given to employees of the steel company and their families, a prescribed number will be sold. With the elimination of the splendid concerts given here for some seasons by the former Lehigh Valley organization, the music-lovers of Bethlehem and immediate vicinity prevailed upon Mr. Weingartner to open the concerts of the Steel Company Orchestra to symphony followers. R. E. S.

RECITALS BY PIETRO YON

Organist Heard in Three Cities in Many of His Own Works

Pietro A. Yon, in a recital given before a capacity audience at the First Baptist Church in Syracuse, N. Y., on Dec. 17, displayed his gifts as organist and composer. His program was made up in large part of his own works and included among other numbers his First Concert Study, the Second Sonata, his "Elan du Coeur," which proved one of his loveliest works, and "Christ in Sicily." To his rather short program Mr. Yon was obliged to add encore after encore.

The early New Year also saw Mr. Yon in two other recitals, one in Chicago at St. Patrick's Church on Jan. 7, the second in Rochester on Jan. 17 at the Lake Avenue Baptist Church. The first program comprised numbers by Bach, Pagella, Angelelli and Mr. Yon's own "Gesu Bambino," "Sonata Cromatica" and the Second Concert Study. In his Rochester concert the "Sonata Cromatica" again figured, as well as the Second Concert Study and a Humoreske, "L'Organo Primitivo." McNeil, Franck, Bach, Pagella and Bossi were represented among the other numbers.

Votichenko, Mme. Gauthier and Altschuler Forces in Recital

Sasha Votichenko, the Russian composer and virtuoso of the tympanon, will present an intimate program on Feb. 23 at Maxine Elliott's Theater. Mme. Eva Gauthier, soprano, will sing upon this occasion, and Modest Altschuler will conduct the Russian Symphony Orchestra in several numbers. Votichenko's program will consist of old and modern music and some of his own compositions, played here for the first time.

Professor Baldwin Resumes Public Recitals

Prof. Samuel A. Baldwin resumed his Sunday afternoon public concerts at the Great Hall of the College of the City of New York on Jan. 5. This program, which marked the 627th public recital by Professor Baldwin, included numbers by Guilmant, Handel, Bach, Pachelbel, d'Aquin, Dubois, Rubinstein and Vierne.

GALLI-CURCI'S ART WINS MINNEAPOLIS

Huge Audience Enthralled by Coloratura's Work—Mischa Levitski Greeted

MINNEAPOLIS, MINN., Jan. 8.—From the standpoint of attendance and popular appeal, the recital by Amelita Galli-Curci in the Auditorium Monday night stands pre-eminent in the chronicles of a week's music in Minneapolis. Not a seat was unoccupied, and the overflow was accommodated by 600 chairs on the stage.

The opening numbers were "Care Selve," by Handel, and the Old English "I've Been Roaming." The "Carnavale di Venezia," with its familiar air and florid variations and appurtenances disclosed the beauty of the high voice even to a pitch beyond reckoning. The Old Norwegian "Echo Song" was sung with enchanting effect. Of the songs employing the English text, Sinding's "Sylvelin" led in interest and beauty of delivery. Leoni's "The Brownies" and two songs by Homer Samuels—"Garden Thoughts" and "When Chloris Sleeps"—were also of the number. Of particular charm was the "Ah! mon berger" of a group of four Pastourelles and Bergerettes of the eighteenth century, arranged by Weckerlin, comprising also "Belle Manon," "O ma tendre Musette" and "Comme un chien." The "Mad Scene" from "Hamlet" completed the program save for several interpolated numbers.

Mischa Levitzki was the soloist of the fourth symphony concert by the Minneapolis Orchestra, Emil Oberhoffer, conductor. Splendid heights were attained by this young artist in his performance of the Saint-Saëns G Minor Concerto. Simple and straightforward, with deliberate, in his approach, a few moments of suspense prepared the audience for the satisfaction which followed. A very definite conception was made clear through the instrumentation of a technique which made the demands of the number "easy running" and productive of great beauty and charm.

Rachmaninoff's E Minor Symphony kept the orchestra continuously busy. Contention with the difficulties embraced in the score resulted in a mastery which, if somewhat laboriously accomplished, or apparently so, impressed the memory with a lively, colorful and unified picture, grateful in line and teeming with atmosphere. Singaglia's Overture to Goldini's comedy, "Le Baruffe Chiozzotte," was light, cheerful and enjoyable.

Jean Cooper, contralto, was the soloist at the popular concert of Sunday afternoon. Her numbers were the aria, "O ma lyre immortelle," from Gounod's "Sapho," and the song, "Ye Who All Yearning Know," by Tchaikovsky. The orchestral numbers, effectively played under Conductor Oberhoffer's direction, were the march, "Pere de la Victoire," Ganne; Overture to "Oberon," Weber; Massenet's suite, "Alsatian Scenes"; the Russian dance, "Cosatchoque," by Dar-gomitsky; Offenbach's Barcarolle from "The Tales of Hoffmann" and Tchaikovsky's overture, "1812." F. L. C. B.

Klibansky Announces Six Concerts

Sergei Klibansky, New York vocal instructor, is arranging six concerts during the month of January, to give his students the opportunity to appear in public. These concerts will be given in White Plains, N. Y.; in Stamford, Conn.; in Waterbury, Conn.; at the auditorium of the Y. M. C. A. in Fifty-seventh Street, at the Wanamaker Auditorium and at the Educational Alliance, New York. At a concert at the Hotel Windsor, Poughkeepsie, N. Y., Virginia Rea sang with much success. Mr. Ransdier has been engaged as soloist at St. Peter's Church, New York; English Cody sang successfully at a concert given by the Press Club. Elsie Duffield and Cora Cook have just returned from a concert through the Southern camps.

Mr. Klibansky recently received a telegram from Max Zach, conductor of the St. Louis Symphony Orchestra, announcing the successful appearance of Elsa Diemer with the orchestra in St. Louis on Jan. 6.

GIVES BATON ROUGE RECITAL

Ethelynde Smith Heard in Varied Programs at Louisiana State University

BATON ROUGE, LA., Jan. 4.—The recital by Ethelynde Smith, soprano, given at Garig Hall on Thursday evening, called forth a large audience to greet the singer.

Miss Smith's program included old songs of the Allied nations, some operatic excerpts and modern French songs, a group of delightful children's songs, that included numbers by Fay Foster, G. Marschal-Loepke and Harvey Loomis, and several war songs. She was in excellent voice and won the unstinted plaudits of her hearers. Marshall Hunter at the piano provided admirable accompaniments.

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Music That Is Eloquent of the French Genius

Average French Artist Sees World Only from Viewpoint
Peculiarly French — "Formlessness" and "Harmonic License" — Debussy's Legacy — Music and Poetry —
Frenchmen Who Are Expressing a New Spirit in Their Art

By H. H. BELLAMANN
Dean, School of Fine Arts, Chincora College for Women, Columbia, S. C.

[The following paper, by Dr. Bellamann, was read before the Music Teachers' National Association, at the latter's recent convention in St. Louis.—Ed., MUSICAL AMERICA.]

IT seems, perhaps, rather late to come to the defense of the modern French composers. Modern French music has been written about, talked about, praised and condemned in a fashion that would seem to have made its exploitation complete. We have had one or two official propagandists, such as d'Harcourt, who came and talked gracefully of such academic composers as Saint-Saëns. Vincent d'Indy writes of us and to us occasionally, but doesn't like us much; in fact, scolds us a little because we had not yet converted our majestic landscapes into majestic symphonies. At present we have the scholarly Messager here with the Conservatoire Orchestra playing Beethoven, César Franck, Dukas, et al. The only Frenchman I can think of at this moment who has really introduced valuable new things to us is that incomparable flautist, Bar-

rère, and he belongs more to us than to France.

I am not sure that the Frenchman cares much whether we know his work and like it or whether we do not. His ideas about us are usually as vague as his ideas of our geography. I remember very well that one of my teachers in Paris, one of the greatest old French masters, once said to me: "You live in South Carolina—I have a friend near you in a city called Alabama-Missouri, whom you should know, and also a former pupil living in Nashville. I shall write him to come to you each week for lessons."

There is something more to this story than its humor. It reminds you that the average French artist is not interested in knowing the world you know; he is not interested in understanding it or in seeing it from your viewpoint, nor is he vastly interested in your interpretation of it. He sees the world only from his own viewpoint, which is always a peculiarly French viewpoint, and if we are to understand French art at all we must know the artist's angle of vision. I am convinced that after all the discussion that has taken place very

much French music is still misunderstood outside of France.

We are accustomed to think of music as being always and simply comprehensible as *music*, that music is music whether written in Russia, France, Germany or America, carrying with it no obligation to understand the racial psychology back of it. It is hardly credible that we should believe the same of any other art except possibly painting. And this in face of the fact that we know music to be the most intimate and subtle revelation of mental and emotional experience. So wise a man as Vincent d'Indy is quoted as saying, "Properly speaking, there is no French music, there is only music."

Now, it is true that music written in Russia, England, America or the Scandinavian countries is for the most part readily comprehensible as music anywhere. Why? Is it because music is a sort of universal language and that it should be so understood? I shall venture the unpopular opinion that this is not the true reason.

The largest part of the music that has been written in the world has spoken one of two languages: either very pure and correct German or the Italian of the operatic stage. When for the first time music spoke another language—a language which in its exquisite economy and delicacy was the very antithesis of the ear-filling ones we had been so long accustomed to, the musical world was rather disconcerted and felt as one of our American doughboys did in Paris, that it was a pity such apparently gifted people hadn't learned to talk "in the right way."

The whole background of Teutonic music (and I use the word Teutonic in its larger sense) is a background that is a part of our racial culture and of our everyday experience; therefore, its emotional quality does not disturb us. But the background of French feeling and the reactions of the French mind to the external world are less familiar to most of us. I believe this furnishes an explanation of the fact that French music has impressed us with a feeling of inadequacy and illusoriness not exactly compatible with our idea of what real music should be.

The whole question, then, is whether the music of present-day France is of sufficient value for us to take the trouble to approach it through the avenues of French literature and language, French painting and poetry.

It is conceded without much argument that French painting leads the world today. It is generally admitted that the French novel has mirrored the complex psychology of modern life in a manner still unsurpassed. In the matter of language itself, I believe that the French have been able to render ideas and feelings with greater precision and accuracy than has been done in any other language probably since the Greek.

If French music does not measure up to the distinction of achievement attained in these several departments of art, three possible conclusions are left to us: either that music in France simply lags behind, or that the French nature is not fundamentally musical, or that we have perhaps not exactly understood what the French composer means to say.

It would seem unlikely that music is not abreast of painting and poetry, its cultivation in France during the last generation having been intensive, though I wish to indicate later some recent advances made in poetry that seem to place that art in advance. It is scarcely believable that the French nature, so genuinely artistic and so blest with the heaven-born gift of taste, should be fundamentally unmusical. It should be recognized, however, that it may differ from our own in the same way that its emotional nature certainly differs.

If we do not perfectly understand this musical mentality, it is not that we do not understand the music that has been put before us as *music*, but that this music is being made to say something unfamiliar in a manner that is itself unfamiliar. Of course, I do not refer to Debussy or Ravel or composers of similar import. I am sure that musicians perfectly understand Debussy, Ravel and Dukas and estimate them justly, despite the fact that professorial critics still write in controversial vein concerning them. What I do think is not perfectly understood is the really modern mentality that was expressing

itself in France and the music which might with justice be called "typically French."

"Formless" Music

May I recall to your mind some of the adverse criticisms most frequently heard? Perhaps the one most general is that this music is formless or of a form too indefinite. It is a criticism with which I have least patience. An insistence upon the old academic formula argues a misunderstanding of the essential nature of music. Music has always been treated by the theoreticians as though it were a species of mathematics or a variety of literary disquisition. There has always been a great effort to force music in line with other manifestation of the intellect to make it adhere to rules and observe limitations not consistent with its inherent nature. I like to recall Busoni's remark that each motif contains within itself the germ of its ultimate and unique form. I do not know any music that fails to convey to me some sense of form and I always feel that the critic whose enjoyment of a musical composition depends upon the ease with which he can follow the phases of its formal development, is placing an emphasis upon the least musical quality of the work. It is like refusing to enjoy the Venus de Milo because the bones don't show.

Then there has been much hue and cry about harmonic license. It appears, however, that the theoretician can usually be pacified in this particular if he is given a name for a thing. If confronted with a procedure for which there is no precedent and no name in his technical vocabulary, he is unhappy, but if the harmonic misdemeanor can be explained, say, as "a series of triads with diminished fifths used as unresolved appoggiatura," why, even Saint-Saëns can "get away with it"—as he did in "Dejanire."

Very frequent, too, is the contemptuous dismissal of many French compositions as too slight. I should like to refer these critics to the finest of Japanese art, or those arresting examples of Japanese poetry which consist frequently of only two or three lines. For artistic restraint and poetic suggestion there is nothing in the world comparable to them. You remember that old Hokusai said if he could live to be a hundred he would be able to place a single dot on paper and suggest his picture. Slightness is not a valid objection to a work of art. To make an effective criticism on this ground it is necessary to prove that the lack of poetic suggestion really lies in the composition and not in the emotional receptivity of the listener.

I am sure that all of us alike have heard widely differing types of French music spoken of as being "typically French." The popular conception of "typically French" music is a good deal like the comic paper idea of a typical Frenchman—something curled, perfumed and eminently suitable for a highly artificial drawing room. The polished inanities of Gounod, the gracie and facile tunefulness of Godard or the water-color effects of Chaminade—these, or else the plaster imitations of classic temples put together by certain distinguished Frenchmen still living—would probably elicit from the average audience the remark, "typically French."

It is only necessary to examine the literature or the painting of the same periods to see how this music does not reflect the essential aspects of the French nature. Nor do I believe the rare and exotic art of Debussy, with its curious reticence, to be an expression of the larger France. The music of Debussy gives us a world seen through an exceptional personality, but the salient French characteristics of energy and clarity are absent.

Debussy has not created a school, but he has impressed upon much contemporary French composition a manner of writing. A few personalities detach themselves from the younger school—men who have given an ingenious twist to the Debussy style—Ravel among them, though Ravel is not without an individual color sense of his own. Debussy, Ravel, Vierne (the organist at the Cathedral of Notre Dame) and Louis Aubert would exemplify some of the conspicuous tendencies of what is usually called modern French music, but I do not believe that these men really typify the genuine modern spirit that moves in other and more advanced fields of art. Permit me a moment of digression: perhaps I can best illustrate what I mean by reference to some recent literary movements.

Some years before the war there was felt in the domain of French poetry a strong movement to break away, not only from the older poetic forms with their rigid limitations, but equally away

SUCCESS Six Curtain Recalls DORA GIBSON

(Début as "Santuzza" with the Chicago Opera Association in Chicago, January 4.)



Photo by Daguerre, Chicago

Chicago Tribune
Miss Gibson's Santuzza exposed her as a singer of sound routine, musically keen, and serviceably outfitted in the item of voice.

Chicago Daily Journal

Before that there had been another pleasant surprise by the appearance of one of England's sopranos, Dora Gibson, as Santuzza, in "Cavalleria Rusticana." For seven weeks this artist has been seeking an opportunity to display her talents otherwise than in concert. Her faith in herself was justified, for she displayed a good voice, a thorough knowledge of how to use it, and a complete acquaintance with the habits and manners of that strange person, the operatic heroine. She is to be credited with a success, and there is the promise that she will have other opportunities before the season is over.

Chicago Herald

Miss Gibson made a distinctly good impression as a singer of experience and routine, who knows what she knows, and carries it out intelligently. Her voice is of a pure soprano quality, used with vocal adroitness. She was able to command, as an artist, both respect and admiration.

Chicago Evening Post

Miss Dora Gibson was the Santuzza in "La Cavalleria" at the Saturday evening "pop." She gave a good performance, playing the rôle with vigor, and singing the music well.

Chicago Evening American

Miss Gibson handles the rôle of Santuzza with the surety of method, the sense of the "theater" and the intelligence of a lyric artist of by no means negligible talent and experience. She sang very well, the voice ringing out powerful and clear in the upper register, and retaining throughout an excellent uniformity of emission. In Miss Gibson's historic ideas are also more than mere routine, for she added to the accepted conception a number of novel touches that were illuminating and well conceived. Miss Gibson may be well content—her début was a distinct success. On account of the illness of Rosa Raisa, Miss Gibson will sing "Aida" next Saturday night, which is the best proof that management and public were more than satisfied with her initial appearance.

Chicago Daily News

The evening brought forth Dora Gibson, in her Chicago début, as dramatic soprano, singing the rôle of Santuzza in "Cavalleria Rusticana" with a well-established operatic routine, with dramatic warmth and with a commendable vocal equipment.

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Music That Is Eloquent of the French Genius

[Continued from page 35]

from the vague symbolism, the romantic melancholy and the cloudy impressionism of contemporary poets. After Mallarmé, Samain and Regnier came Paul Claudel, Francis Jammes, Paul Fort, Charles Peguy and others. In England and America there has been a more pronounced manifestation of the same movement. There is a group of remarkable poets who have not, most of them, as yet a wide circle of readers; they are the precursors of a new literary era whose glory has just begun to dawn. They are still somewhat intrigued by "isms," but happily the "isms" with which they so blithely label themselves are not the most striking characteristics of their work.

The essentials of the new poetry are a sharp-faced, jewel-like precision of workmanship, a freshness of vision, a clarity of style and a simplicity of language that are so new and original in literature as to mark an epoch. I speak of the work of such poets as Amy Lowell, Edgar Lee Masters, John Gould Fletcher, Mrs. Aldington and Carl Sandburg.

Poetry, more than any other art, mirrors most accurately the peculiar temper of an age. The poets of whom I speak, some, though not all of them, known as

impressionists, do, I believe, give us the manner of thinking and feeling that is truly of to-day. In the words of their own apologists, they wish "to employ the language of common speech"; they believe in "the artistic value of modern life"; they wish "to render particulars exactly and not deal in vague generalities," and "to produce poetry that is hard and clear, never blurred and indefinite," and finally, they believe "concentration to be the essence of poetry." This is what I mean by the peculiarly modern temper.

Now, does the music of Debussy or Ravel exhibit these qualities? I think it does not. The Debussy vision of the tangible world is not unlike that of the impressionist school of poets, but it is expressed in an idiom that, from a literary point of view, lags far behind the concept.

But there has been written in France some music of extreme interest that most remarkably follows the spirit, though not the freedom of form, of modern poetry.

The twentieth century mentality has a new conception of the universe, a vision of the interrelationship of things that arises from two sources: the emphasis that scientific investigation has placed on the humble and the obscure, and the apotheosis that a school of poets, headed by Walt Whitman, gave to the commonplace. It is perfectly in the spirit of such a mentality to view art, not as an escape from the world, but as a revelation of the world. It forces the creative artist to turn to his own dooryard, to view it with a new mind and to offer an interpretation of the things hitherto regarded as being outside the domain of art. We return to the laughter and tears and the passions of mankind, to the strong sunlight, to vast labors, to the epic grandeur of transportation or agriculture and with that turning is perceived the artistic triviality of fauns, faded roses, piping shepherds and all the studio trappings of the old purveyors of inspiration.

The technique of such an art demands clarity, logic, definiteness of profile and, above all, a great simplicity. Nor is this simplicity the simplicity of Mozart or Haydn. It is the simplicity of Henri Fabre writing his amazing epic of the spider, the hard clarity of Carl Sandburg thrusting before us the features of his own giant Chicago, or the stark realism of Edgar Lee Masters tearing the tattered veil of illusion from the unrelenting face of life.

Is there in the world to-day such a musical art? Not perhaps in the advanced stages of development to be found in literature. But a beginning, a tendency in that direction is to be perceived both in America and France. There is Rhené-Bâton, a writer of colorful and charming piano pieces. His Variations in an Aeolian Mode for piano and orchestra are also very good. Alberic Magnard, a magnificently endowed mind tragically destroyed in the first months of the war—his music is of extreme interest, supple and strong like the French language itself. The "Promenades" for piano are the most easily accessible of his writings. You will recall that the Flonzaley Quartet recently played two movements of the string quartet. Dédéat de Severac has written many charming things with simplicity and sincerity, among them two suites for piano, both of them musical and appealing, and picturing much of the commonplace with a poet's sure intuition and transforming magic. Marcel Labey, who fought so gallantly at the front (twice cited for bravery and promoted to a captaincy last spring), has written a very remarkable sonata for viola and piano. Jean Dupier, Achille Philip, Victor Vreuls are unfamiliar, but worth-while names. Roussel has a very remarkable suite for piano, which, with de Severac's "La Chant de la Terre," is practically unknown here.

The work of these men, together with that of Vincent d'Indy and the later piano work of Widor, is the music that seems to us to be really eloquent of the French genius and to be actuated by those forces which are so successfully creating new forms of interest and beauty in other fields.

(Although outside the domain of a paper on French composers, I cannot forbear mentioning in this connection the work of one American whose artistic attributes seem to me to be in harmony with the aims and intentions of the most significant of modern tendencies and

from whose pen we already have some works of arresting individuality. I speak of Walter Stockhoff of St. Louis.)

Music does not necessarily follow the steps of evolution taken by literature, but the spirit of advance is similar in both cases, and interesting parallels are likely to be observed. I shall not be surprised to see music imitating poetry by throwing off certain shackles long complained of by composers whose wings exceed the normal spread. The energy of modern life, the clarity of modern vision have not yet found adequate and free musical expression. We may expect it. I believe, both in France and America.

Those present at the Executive Board meeting were Edgar C. Sherwood, president; Mrs. Alexander Mahan of Ellensburg, Jessie A. Benton of Bellingham and Sarah J. Smith of Seattle.

The musical program was given by Josef Waldman, violinist, who played his own compositions, which are exceedingly original and well developed in the modern style, and by Mrs. Gilmer Dryer, soprano, who sang "Prince Charming" (by Liza Lehmann) and two new compositions by Kate Gilmore Black, "The Year's at the Spring" and "The Miller's Daughter." Mrs. Black was at the piano.

A. M. G.

Holiday Audience Welcomes Messenger in Indianapolis

INDIANAPOLIS, IND., Dec. 26.—The Symphony Orchestra of the Paris Conservatory appeared at the Murat Theater on Monday evening, Dec. 23, and attracted a fair-sized audience considering the holiday season. The concert was given under the patronage of the civic interests of Indianapolis. The audience was stirred by the spirit of patriotic welcome to this body of French artists and by the excellently played program, under the leadership of André Messager. Mme. Gabrielle Gills, soprano, proved a charming soloist and was recalled many times.

Yvonne de Tréville Sings for Wounded Soldiers and Sailors

The club which has been named "Chateau-Thierry" was filled with wounded soldiers and sailors for a New Year's celebration when Yvonne de Tréville, accompanied by Harriet Boas, gave them a program of songs of their own choosing.

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FINE OFFERINGS FILL WEEK IN ST. LOUIS

Zach Orchestra Gives Excellent Concerts—Hear Galli-Curci and the Flonzaleys

ST. LOUIS, Mo., Jan. 11.—After a lapse of two weeks the Symphony concert yesterday afternoon was a great joy. It was marked by one of the greatest contrasts that Mr. Zach has had on any of his programs this season, and was made further enjoyable by the elegant singing of the soloist, Julia Claussen. The concert opened with the Haydn Symphony in G Minor, familiarly known as the "Oxford," performed with much grace and charm. Then came a fine bit of singing when Mme. Claussen gave "Divinites du Styx," from Gluck's "Alceste." Her voice has lost none of its charm, which lies principally in its fine intonation and richness in quality, added to which she is intensely dramatic. After the intermission came the contrasting bit of music when Mr. Zach took the orchestra through John Alden Carpenter's Suite, "The Adventures of a Perambulator," which was given by him in 1916. The "Hurdy-Gurdy" movement created a great deal of merriment, and the string section in the "Dreams" movement displayed its artistic worth to great advantage. Mme. Claussen then gave Grieg's immortal "Swan" and "Spinning Song" from Hallstrom's "Mountain King." The Grieg song was as fine a bit of singing as we have heard here in many a day. She responded with an extra in the form of MacFayden's "Cradle Song." The orchestra ended the matinée with Chabrier's bristling rhapsody "España." This familiar piece received its full share of applause.

There being no concert last Saturday, Elizabeth Cueny wisely chose this night to bring Amelita Galli-Curci here again in recital at the Odeon. It was her second recital appearance, and as before, every nook and corner was packed. However, the enthusiasm was not as spontaneous or warm as last year, despite the fact that she never sang better. Perhaps this was due to the unfamiliarity of the greater part of her offerings, for when she responded with a familiar encore the same old bursts of applause would appear. Her wonderful legato quality received its full share of work, and her singing throughout the evening was characteristic and inspiring. Her program started with "Care Selve," by Handel, and "I've Been Roaming," by Horn, followed by "Depuis le Jour," from "Louise." In Benedict's "Carnevale di Venezia" her full powers came to light and she thrilled the audience. In a miscellaneous group, "La Lettre," by Aubert, was most enjoyed. Four of Weckerlin's "Pastourelles and Bergerettes of the Eighteenth Century" were delightful

bits. The "Mad Scene" from "Hamlet," the closing number, was perhaps the best offering of the evening. She responded with several extras, among them "Annie Laurie" and "Robin Adair." Homer Samuels played the accompaniments in a perfectly satisfactory way, and acknowledged the applause at the end of one of his songs, "When Cloris Sleeps," which Mme. Galli-Curci sang.

Last Sunday's "Pop" concert was certainly the most enjoyable of the season thus far. This was due not only to the members of the orchestra and the manner in which they were played, but also to the soloist, Elsa Diemer, soprano, who was again heard here with the orchestra. This young singer's voice has grown considerably in power and sweetness since her last appearance, as was shown especially in her interpretation of the aria, "Il Est Doux, Il Est Bon," from Massenet's "Herodiade." She gave as her second number a group containing "Blackbird's Song," Scott; "In Fountain Court," Alexander Russell; "Just for This," Humphrey Mitchell, and "A Burst of Melody," by Linn Seiler. These were done with Frederick Fischer at the piano and in the same fine, musicianly manner. The orchestra's offerings included Van Der Stucken's march, "Louisiana" (this being the official march of the Louisiana Purchase Exposition here); "Sicilian Vespers," Verdi; selections from "Madam Butterfly"; two "Scenes de Ballet," by Glazounoff, and, as an honor to Charles Skilton, his "Two Indian Dances," the last of which, "War Dance" (Cheyenne), was repeated after continuous applause. The usual number of extras filled out the afternoon.

The Flonzaley Quartet appeared here last evening at the Sheldon Hall under Elizabeth Cueny's management, and before a good sized audience gave a most beautiful program. It has been several years since its last appearance, and devotees of chamber music were pining for just such an entertainment. The members gave a delightful reading of the Beethoven Quartet in B-Flat Major, Op. 18, No. 6. Then came an interesting novelty in the "Quator inachevé," by Paul Roussel, the young Frenchman who was "missing" at Verdun in 1916. The first movement, *Moderé*, was a bit complicated but beautifully performed, reflecting much study and thought, and being a fine example of the modern French development of a theme. The second movement, *Vif*, was quite different, the composer making much use of the pizzicato accompaniment in all the instruments. Gliere's Quartet in A Major closed the program, and the members added one movement from a Quartet by Glazounow, which pleased as much as any of the regularly scheduled pieces. The unusual finesse and mutual understanding with which they played was a distinctly pleasing feature.

The annual meeting of the Symphony Society took place last Monday night at

the Artist's Guild with the usual number of members present. It was learned that the condition of the orchestra was highly satisfactory and that there remained but \$10,000 of the season's deficit to be raised. About \$11,000 of the old debt was voluntarily cancelled by Messrs. Koehlor and Crawford, to whom it was due, and the president, Mr. Fowler, also cleared a balance of \$1,200 for the Executive Committee. Elections of officers was held, and practically the same persons will continue to work for the establishment of a bigger and better orchestra. Concert-master Gusikoff gave a short recital, which was thoroughly enjoyed. Arthur J. Gaines will again manage the orchestra.

H. W. C.

EDDY BROWN GIVES PARTY

Before Western Tour, Violinist Greets Friends at Informal Party

Forsaking his rôle as artist, which a week ago found him in Carnegie Hall playing an awe-inspiring program before an appreciative audience, Eddy Brown presented himself in lighter vein on Jan. 2 as host at an informal gathering at his home. Although a virtuoso in hospitality, he surpassed himself on this occasion. As an outlet for this buoyant side of his nature, the violinist has written a merry operetta, which undoubtedly will produce much enjoyment when it is in shape to be presented to the public. Accompanied by L. T. Grunberg, his collaborator, Mr. Brown played several numbers from the operetta—all proving irresistibly jovial and inspiring the guests and Mr. Brown himself to dance. Among the guests were Mr. and Mrs. Joe Weber, who heightened the good feeling of the evening by announcing that the day commemorated the twenty-second anniversary of their wedding. This evening of good fellowship proved also to be a farewell party for Mr. Brown, as he left the following day for his second Western concert tour this season.

PROKOFIEFF PLAYS OWN WORKS

Composer Gives Recital Before Modern Music Society

Serge Prokofieff, the Russian composer, gave a recital of his works for the Modern Music Society of New York, on Jan. 7, including his Second Sonata in D Minor; Old Grandmother's Tales, Op. 33, and the Fourth Sonata in C Minor, Op. 29. "In the beginning was rhythm," said the master, and rhythm Prokofieff's work certainly has. But this unique explanation for its existence is no justification, and one stands awed before the chaos and darkness of this ante-creation. A simple tonic chord during the recital would have been a balm, and even a Bach Two-Part Invention would have added immeasurably to the program. F. G.

CHATTANOOGA'S MUSIC RECEIVES NEW IMPETUS

Visits by Thibaud and Matzenauer Large Municipal Auditorium Soon to Be Completed

CHATTANOOGA, TENN., Jan. 10.—Chattanooga has had some attractive concerts this winter and will have more before the season is over.

Jacques Thibaud gave a concert in the Bijou Opera House to a capacity house. The large audience was very enthusiastic and gave him many encores and recall. His ample technical skill enabled him to interpret everything he attempted and his tone was always musical and intelligent. His accompanist supported him with much ability and sympathy.

Margaret Matzenauer paid Chattanooga a visit last month and gave a recital that will be long remembered here. She was in excellent voice and seemed to be inspired by the great audience that gathered to hear her. Her songs ranged from simple ballads to great dramatic arias and she seemed to be especially in her element in the latter. She was cheered and applauded without stint, and her singing of the "Jeanne d'Arc" aria and the two dramatic songs by Frank La Forge created unusual enthusiasm. Her accompanist, Frank La Forge, is well known here, and his playing of the long and difficult program from memory was much admired. His support of the singer left nothing to be desired. He also played two numbers with his usual artistic finish, adding a Gavotte of his own composition in response to demand.

The public of Chattanooga, now that the war is over, is doing much more in the way of supporting the efforts made by the Chattanooga Music Club to advance the musical interests of this city. We are to have the Cincinnati Symphony Orchestra here on Jan. 22. The city will also have a new and big auditorium seating an audience of four or five thousand. When it is completed an effort will be made to have a large orchestral concert organ installed, and a permanent chorus of three or four hundred singers organized. These betterments are a long way ahead, however, but there is without a doubt a stronger interest in music than has been exhibited in the past.

Community "sings" on Sunday afternoons are turning people away for lack of room to seat them.

The three music clubs here are doing excellent work with their amateur entertainments, and are having larger audiences than formerly.

ADELAIDE FISCHER SINGS

Intimate Recital at Salon Chalif Provocative and Delightful

A charming, intimate song recital was given by Adelaide Fischer in the Salon Chalif on Jan. 9. A pleasing stage presence, added to a voice especially lovely in its softer moments, enabled the singer to please her audience during her entire program of four well-chosen groups of songs. Beginning with Haydn's oft-sung "My Mother Bids Me Bind My Hair," she added two songs by Weckerlin and one by Paradies. Her second group, of four French songs, gave Bemberg's "Il neige" and "Soupir," Pastorelle by Bizet and an aria from Saint-Saëns's "Etienne Marcel."

Russian numbers, including "Oxana Song," by Rimsky-Korsakoff; "Little Star," by Moussorgski; Rachmaninoff's "Songs of Grusia," made up a third group, which began with Grieg's "Princess." Two songs by Mr. Federle, the accompanist, were the feature of the last group. These, "When I Was One and Twenty," which demanded repetition, and "The Letter," were both enjoyable numbers. A Crist song; Koemmenich's "My Love Hath Wings" and Verso's "Four Ducks," completed the program with the addition of some encores. The Salon Chalif furnished an excellent setting for the program.

Marcella Craft Under New Management

Announcement was made this week that the Winton & Livingston concert management has concluded arrangements with Marcella Craft whereby this distinguished American soprano comes under its exclusive direction immediately. Miss Craft's new agents have stated that they will present her extensively in the concert field during the coming season, but that they will not confine her activities to concerts alone, as certain important operatic appearances are already being arranged for.

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DETROIT ORCHESTRA SHOWS MATURED ART

Brilliant Program by Gabrilowitsch
Forces—Ornstein and the
Flonzaleys Are Heard

DETROIT, Jan. 9.—The Detroit Symphony Orchestra presented on Jan. 2 what was generally conceded to be the most significant offering of its career in the C Minor Symphony of Brahms, with its exacting technical demands and its intricately interwoven themes. Its performance was significant, inasmuch as it demonstrated that, even in the few months since its inception, our orchestra is now prepared to play and play well, even the most pretentious of the compositions. Mr. Gabrilowitsch possesses an almost uncanny faculty for discovering the definite purpose of each composer and conveying this meaning to his audience. His reading of the first movement alone of the Brahms Symphony would remain as a monument to him. The "Francesca da Rimini" fantasy of Tchaikovsky was realistically presented and displayed the orchestra advantageously. The Smetana Overture to "The Bartered Bride" was done with a brightness and buoyancy that called to mind once again Mr. Gabrilowitsch's rare gift of interpreting music in a lighter vein as adequately as the heavier and more serious music. Lambert Murphy contributed the Gounod aria, "Ah! lève-toi, soleil," from "Romeo et Juliette," and "Ah, fuyez, douce image," from Massenet's "Manon." Mr. Murphy is extremely popular with Detroit audiences and possesses the happy faculty of increasing this popularity with each successive visit. This program was repeated on Saturday afternoon.

On Sunday afternoon the orchestra gave one of the most interesting and thoroughly enjoyable "pop" concerts of the season, Ossip Gabrilowitsch conducting and Edwin Hughes, pianist, acting as soloist. The program opened with the Mozart Overture to "Le Nozze di Figaro," followed by the Mott arrangement of a number of excerpts from Gluck operas, of which Mr. Gabrilowitsch gave a superior reading and the orchestra an eminently satisfactory performance. The composition which evoked the most vigorous applause and finally brought the musicians to their feet was, however, the Beethoven "Leonore" overture, No. 3. Two of Berlioz's works, the "Dance of the Sylphs" and the "Rackozy March," completed the offerings by

the orchestra. Much interest was evinced in Edwin Hughes' appearance, especially as he was, for many months, connected with the Ganopol School of Musical Art here. Mr. Hughes' sincerity of purpose and highly developed skill never fail to impress and he was accorded an ovation after his performance of the Liszt Concerto in E Flat.

Leo Ornstein's recital, given at Arena Auditorium on Jan. 6, left no doubt that he is at once a piano virtuoso and a composer of extraordinary ability. The program presented only two of his own works, the C Sharp Minor Prelude and his impressions of Chinatown. The former met with unqualified approval, while the latter, chaotic bits of tone colorings, was found interesting. Ornstein's interpretation of the "Appassionata" of Beethoven and two compositions of Liszt surely belie any attempts to brand him as a mere sensationalist and poseur, for in Detroit at least he deviated but little from the accepted form, as applied to these numbers. His playing of a Chopin group was magnificent and formed the high light of the program. Ornstein's perfect trill, the even clarity of his runs and his technical mastery were particularly in evidence in a modern series which included "Irish Reel" and "Danse Nègre" of Cyril Scott, "La barque sur l'océan" by Ravel and "Danse" of Scriabin, of which the Scott numbers seemed to gain the most popularity. Two Bach Chorales arranged by Busoni and a Liszt paraphrase of "Rigoletto," with several encores which unfortunately did not include any of his own compositions, completed a decidedly worthwhile evening.

The Chamber Music Society on Jan. 6, at the Hotel Ponchartrain, presented the Flonzaley Quartet, which without doubt is the most popular chamber music body that comes to this city. The particular feature of the program was a Quartet in D Major by d'Indy, superbly played and cordially received. Its performance on Monday evening was the first in America, but unless other audiences differ mightily from those in Detroit, it is far from being its last. Haydn's attractive Quartet in D Major met with enthusiastic applause. Distinctly novel were two admirably played sketches by Eugene Goossens, "By the Tarn" and "Jack O'Lantern," neither of which had previously been heard here. On Sunday afternoon, at the Art Museum, the Chamber Music Society presented the Flonzaley Quartet free to the public, the program being repeated two hours later for men in uniform. The services of the Quartet were contributed for the latter, but the former was a part of the vast plan formulated by Clara E. Dyer for giving the best music to the public gratis. The programs included a Beethoven quartet and one by Paul Roussel, which received its first public hearing on that day. The fact that over 700 attended on the day of a Detroit Symphony "pop" is conclusive proof that the Chamber Music Society is wasting neither time nor money in giving these concerts. That the plan is unique is evidenced by the fact that the program on Sunday was the first ever given by the Flonzaley Quartet for which no fee was charged. On Tuesday afternoon the Chamber Music Society presented the Quartet at the Central High School, this concert being free to students from all public schools.

Ethel Leginska and Nina Morgana appeared in a joint recital on Jan. 7 at Arcadia Auditorium. Mme. Leginska has grown artistically since last season and her presentation of the C Major Sonata of Beethoven was a revelation even to her most loyal supporters. Two Etudes and a Polonaise of Chopin were per-

New York Appearances Earn Praise for Verdi Club Quartet



Members of the Verdi Club String Quartet

THE Verdi Club String Quartet is an organization which is rapidly gaining recognition in musical circles. This is the club's second season. The members are Jan Munkacsy, first violin;

Frank Pinero, second violin; John Pinero, viola, and Harry Lefkowitz, cello. The artists were accorded praise for their skillful playing of the Verdi Quartet in E Minor at the Verdi Club concert in New York on Jan. 8.

Saint-Saëns Etude, played by Mrs. Georgia Richardson Baskerville. Mrs. J. R. Mann, Mrs. Leona Troy Johnson and Harriet Ingersoll acted as accompanists. M. M.

Many Pianists and Schools Using Practice Instrument Designed by Mme. Virgil

Aside from her many duties as head piano instructor and director of the Virgil Piano Conservatory, Mme. A. M. Virgil finds time to further the encouragement of her practice instrument, called the "Tek." "This is not a new invention," declared Mme. Virgil, "as the large list of prominent pianists and schools where it is used will disclose. It was introduced some years ago with satisfying results, yet to many it is undoubtedly new. It is of inestimable value to pianists and serious students," continued Mme. Virgil, "and also proves most helpful to non-professionals, as they may develop and retain their technique with far less practice and greater ease through its adoption. The formidable list of pianists using it and schools where it has passed the point of experiment is convincing proof."

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Visit of Rabaud Forces Brightens Philadelphia Week

New Boston Orchestra Conductor Again Reveals Skill in His Choice of Program, in Which His Own "Procession Nocturne" Appears — Fradkin the Soloist — "Aida" the Week's Offering by Metropolitan — McCormack, Thelma Given and Hunter Welsh the Recitalists

By H. T. CRAVEN

PHILADELPHIA, Jan. 13.—Henri Rabaud's skill in program making is not the least of his interesting artistic virtues. This was appealingly disclosed in the musical fare served by the Boston Symphony Orchestra in the Academy of Music on Monday evening, and had been revealed before on the occasion of his début here. The contrast with the practice of the long line of Teutonic conductors is marked. Dr. Muck could present Bruckner with perfection of technique, and the brilliancy of the orchestra frequently obscured the poverty of inspiration of the subject matter. Under existing conditions, with the old impeccability of the organization not yet quite regained, Mr. Rabaud is delighting his auditors with most tastefully devised musical *menus*. The policy, under any circumstances, is welcome and highly commendable. Just now it helps also to compensate for certain deficiencies which will be repaired as the process of a new development bears fruit.

The Monday night concert emphasized the wisdom of this procedure. The lovely Schumann Symphony No. 4 in D Minor, which began the bill, has been played better, but it was a real delight to hear it at all. Schumann has been unwarrantably neglected of late seasons. The spirit of Mr. Rabaud's interpretation was affectionate appreciation, a fact which was stimulating to observe and which dulled the edge of over-captious criticism. One could forgive the occasional stridency of the brasses, as the work, nevertheless, carried its imperishable message of beauty.

An effectively contrasting orchestral number was the conductor's own delicately atmospheric work, "La Procession Nocturne," a novelty here, though written as long ago as 1899. The poetic inspiration stems from the same melancholy Lenau from whom Richard Strauss derived his basis for "Don Juan." Mr. Rabaud paints in exquisite tones, albeit they perilously approach a certain monotony in their association with the mystic and symbolical scene from the Lenau "Faust." In style the composition is something of a cross between the vigorous, Lisztian melodic frankness of the director's Second Symphony and the persistent, impressionistic modernism of his "Marouf." The score, like the poetic excerpt, is entirely in one color. A little judicious pruning might enhance its merits, but even in its present elongated form it is a work of subtle charm.

The conductor's *métier* was superbly exhibited in the closing number. As a reader of Berlioz Mr. Rabaud takes authoritative rank. Lucidity and dramatic feeling are prime factors in the fitting interpretation of this master, and Mr. Rabaud gave them both magnificent expression in the rather seldom heard "King Lear" Overture. Here the resources and technique of the Boston Orchestra recalled the old days, while the personality of the leader emphasized a gain that will be more and more vivid as the *rapprochement* with his players is established by association and training.

Frederic Fradkin, the concert master, was the soloist, offering the melodious and winning Mendelssohn Concerto in E Minor. His reading was somewhat too rapid, but was alluring in tone and fluency. A more refreshingly modest virtuoso of the bow has not been heard here in some time. The relief was welcome.

Metropolitan Performance

"Aida" at the Metropolitan Opera House on Tuesday night attracted one of the largest audiences of the season, which was amply repaid for its attendance. The performance had an inspiring, romantic swing, and was productive of some superb vocalism. A glorious agency of the latter was Louise Homer, whose *Amneris* attains a truly lustrous

lyric-dramatic ideal. Her treatment of the judgment scene was of classic grandeur. The passage of the seasons has cast not the slightest shadow on the artistry of this eloquent American contralto. Mr. Crimi, the *Rhadames*, sang with taste and acted with romantic fervor, although his performance was palpably hampered by a cold. His voice cleared up as the work proceeded, and he handled the Nile scene in highly effective style. Henri Scott of this city was, as ever, one of the best of *High Priests*, and Claudia Muzio brought sincerity to her portrait of the heroine, singing the deathless music of the rôle with luscious tonal radiance. The *Amonasro* of Giuseppe De Luca lacked dignity and vigor. His vocalism, however, was of sterling quality. Leonora Sparkes was the unseen *Priestess*; Giulio Rossi, the *King*; Pietro Audisio, the *Messenger*. The score was colorfully read by Roberto Moranzoni. As usual, the Metropolitan chorus justified encomiums.

John McCormack drew the customary huge audience to the Metropolitan on Wednesday night, the popular selections winning tumultuous applause. Of the Irish folk-song type, whereby he elicits

VERMONT BOWS TO MESSAGER

Great Demonstration Marks Visit of Paris Orchestra to Burlington

BURLINGTON, VT., Jan. 14.—One of the most important musical events the State of Vermont has ever known occurred on Jan. 6, at the University of Vermont gymnasium, when the Société des Concerts du Conservatoire de Paris gave the last concert of its historic tour of this country, before an audience that filled every inch of space in the big auditorium. The orchestra left by special midnight train for New York and sailed the next day for France on the *Espagne*. The appearance in Burlington was under the local management of A. W. Dow.

The orchestra arrived in the city at noon on the day of the concert and was greeted at the station by the school children of the city, members of the Board of Aldermen and the Chamber of Commerce. The visit of the orchestra was particularly appropriate, as the cornerstone of the university was laid by Lafayette, a statue of whom adorns the campus. In honor of the visiting Frenchmen the statue had been decorated with laurel and the French colors, and the gymnasium was elaborately decorated with the French and American colors. The applause commenced when the men filed onto the stage, and when Messager appeared, the audience arose. The audience had gathered from all over Vermont, and in point of enthusiasm eclipsed all other audiences ever gathered here. The tribute paid to the Frenchmen was a magnificent one, and the performance of "The Star-Spangled Banner" and "La Marseillaise" created a tremendous demonstration.

The program consisted of Vincent d'Indy's "Wallenstein's Camp," Saint-Saëns's Symphony in A Minor, Paul Dukas's "L'Apprenti Sorcier" and Lalo's "Rhapsodie Norvégienne." The performance of this program was greeted by a tumult of applause for the men and Messager, who had to bow again and again. Madeleine Brard, pianist, also won a tremendous success in her two numbers, Fauré's Ballad and Saint-Saëns's "Wedding Cake." She was recalled several times and increased the sensation created by the coming of the Paris Symphony. A. W. D.

Josef Rosenblatt Heard by Capacity Audience in Brooklyn Recital

On Sunday afternoon, Jan. 5, Cantor Josef Rosenblatt gave a recital at the Brooklyn Academy of Music, under the auspices of the Williamsburgh Educational Alliance, filling the large opera house to capacity. It was not a repre-

particular favor, were "The Light o' the Moon," "The Plowman's Whistle" and "Una Bawn." "Dee-oo-le-a," "Mother Machree" and "Macushla" were rapturously greeted encores. The program began with an aria from Handel's "Alceste," followed by a group of songs by Tchaikovsky, Saint-Saëns, Bantock and César Franck. An attractive novelty of the bill was the ingratiating "Thine Eyes Still," by Edwin Schneider, the star's admirable piano accompanist. Donald McBeath, violinist, was a highly capable assisting soloist. Throughout the concert the Irish tenor was generous with encores.

Still another Leopold Auer pupil rose to deserved distinction here when Thelma Given delighted her auditors at the Academy on Saturday afternoon. The graceful and charmingly youthful newcomer is an artist of unquestionable talent. She played with magisterial temperament and with splendid technique. Maturity should hold higher honors for this performer. A striking characteristic of her tone was its crystalline clarity, which was utterly devoid of coldness. Her program included Vitali's "Chaconne," Comus's Concerto in E Minor, Kryjansky's "Russian Romance," a Weber Larghetto, a Tor Aulin Mazurka, Debussy's "In a Boat," the Albeniz-Elman Tango and Two Norwegian Dances by Halvorsen.

The Hunter Welsh lecture-recital on Chopin, given in Witherspoon Hall on last Monday evening, was exhibitive both of this performer's scholarship and his masterly talent. His numbers were pertinently illustrative of the content of his talk, and were played with sympathetic and informing art. Philadelphia is honored in the possession of so excellent a virtuoso.

Mr. Stokowski gave no concerts here last week, as the Philadelphia Orchestra was on tour for the second time this season.

sentative Academy audience, being entirely composed of members of the Alliance and their friends. The cantor's beautiful voice was a pleasure to every listener. If at times his handling of it was a trifle weird, and there was a palpable amount of forcing noticeable, the richness and color of the voice and its remarkable flexibility compelled admiration. Stuart Ross accompanied at the piano ably and furnished several solo numbers with facile technique.

A. T. S.

Choral Art Club of Brooklyn Resumes Activities

The Choral Art Club of Brooklyn has decided to give its usual Easter concert at the Academy of Music. The club suspended operations at the beginning of the war, but with the ending of hostilities has resumed activities, under the able direction of A. Y. Cornell, who has, in five years, moulded and guided this organization so intelligently that it holds a prominent place among the singing organizations of the country. The first rehearsal for the Easter concert was called for Thursday evening, Jan. 9, and brought a large and enthusiastic response.

A. T. S.

LIFTING OF BAN FINDS DENVER EAGER FOR MUSIC

Thousands at Concert of Oratorio Quartet — Municipal Organ Recitals Continue

DENVER, Jan. 7.—The first public concert since the influenza ban was lifted was given last evening at the Auditorium by Reed Miller, tenor; Myrtle Thornburg, soprano; Mary Potter, contralto; Frederick Wheeler, basso, and Miss Walker, pianist, comprising the Oratorio Artist Quartet. This was given as the second concert of the Municipal Artist Subscription Series. An audience of several thousand manifested no little enthusiasm over the offerings of the performers. The ensemble numbers were especially pleasing.

The Sunday afternoon free municipal concerts were resumed on Jan. 5, when City Organist Lawrence Whipp offered an especially attractive program. Mr. Whipp's greater familiarity with the new mammoth organ, and the fact that the console has been moved a distance away from the organ so that the performer may better judge his effects, resulted in a performance of greater finish than his first one, and the audience was insistent in its demands for extra numbers. Mathilde Prezant, a gifted young soprano of this city, was the soloist, and

WOMEN PLAYERS ADDED TO LOS ANGELES SYMPHONY

Orchestra Opens Season After Month's Delay—Attractive Program Includes "Shanewis" Excerpts

LOS ANGELES, CAL., Jan. 3.—After the delay of a month, the Los Angeles Symphony Orchestra opened its season with an attractive program to-day at Clune's Auditorium. Director Adolf Tandler had several new players under his baton, three of them being violinists from the Woman's Symphony Orchestra, as at the last moment some of the second violin players found it to be beneath their professional dignity to be known as second violin players. The feminine substitutes filled their places admirably having had much experience under the leadership of Marley Hamilton and Henry Schoenfeld, in the Woman's Orchestra.

The program included: "The National Hymn," directed by Antoinette Sabel, camp song leader, costumed as "America"; "Celebration of Victory" March by Fannie Charles Dillon, first performance; Overture to "The Water-carrier," Cherubini; Prelude and Intermezzo from "Shanewis," Cadman; Fantasia Appassionata, Vieuxtemps, Mme. Lili Petschnikoff, soloist; the "New World" Symphony, Dvorak.

The program had been well advertised and the result was an unusually large audience, in spite of the prevailing influenza. With only a few rehearsals the orchestra showed what it might have done with a sufficient number.

Miss Dillon's March, which the composer did not hear, being confined to her home by illness, spoke highly of her musicianship. It is rather Wagnerian in style. There is a recurrent descending scale and a few other reminiscent features, but it is dignified and scholarly.

Of course Mr. Cadman was out to hear the first orchestral performance of his "Shanewis" outside of the Metropolitan Opera House. The orchestra was at its best in his numbers and the Intermezzo was especially effective. From a distant seat in the balcony he bowed his acknowledgments of prolonged applause.

Mme. Petschnikoff proved a brilliant player, equally attractive to see as to hear. Her somewhat shallow but brilliant Vieuxtemps composition was followed with a Légende. This was the tenth performance of the Dvorak-Symphony in Los Angeles by this orchestra. It has been given better, but the unprecedented circumstances of this year call for favorable comment on its present performance, rather than otherwise. W. F. G.

Organist Henry F. Seibert in Pennsylvania Recitals

Henry F. Seibert, organist of the Trinity Lutheran Church of Reading, Pa., was heard in many well chosen programs which were effectively delivered Jan. 6, 7, 8 and 9. The works presented were varied and interesting. Other recitals where Mr. Seibert received high praise for his gifts as organist were given in Reading, Nov. 25, for the benefit of the Red Cross; Dec. 15 and Jan. 2, when he was assisted by Katherine McGinley Noble the Philadelphia soprano and the well trained choir of the Trinity Lutheran Church.

her high, true voice was heard with much pleasure. A fifteen-minute community sing, conducted by City Chorister John C. Wilcox, was a feature of the program.

Rafaello Cavallo, who has been prominently identified with orchestral activities in this field for several years, announces that on Jan. 19 he will enlarge his orchestra at the Rivoli Picture Theater to forty pieces, making it in fact a symphony orchestra. The orchestra will "accompany" the pictures and will also play some of the lighter symphonies, overtures, symphonic poems, etc., during intermissions. This will be the first theater west of Chicago to maintain a symphony orchestra.

Frederick Neill Innes, well-known bandmaster, who is spending the winter here with his invalid wife, has been secured to train and direct the band of El Jebel Mystic Shrine. The glee club of the same order is being directed by John C. Wilcox.

Henry Houseley's attractive cantata, "The Nativity," was presented to a large congregation at twilight on Sunday afternoon in St. John's Cathedral. Mr. Houseley composed this work several years ago and it has been given almost annually ever since.

Jane Crawford-Eller, who for several seasons has been one of the leading contraltos of this city, has joined her husband in Oklahoma, where he recently entered business.

J. C. W.

Rabaud Returns to Moderns for Latest Boston Concert

Rimsky-Korsakoff and Ravel Furnish Most of Program, in Which Heifetz Is Assisting Soloist—Mischa Elman and McCormack at Best in Their Recitals—Hinshaw Artists Will Provide City with Year's Only Opera Performances

Bureau of Musical America,
120 Boylston Street,
Boston, Jan. 11, 1919.

RABAUD seems to try to please everybody in making out his Symphony programs, for they contain both classic and modern music, from Mozart and Beethoven to Dukas and Ravel. So far, however, the classicists have had rather the best of it, and the last concert, which was two-thirds modern, was therefore welcome to the other listeners.

Rimsky-Korsakoff's Second Symphony, "Antar," began the program. Comparisons were at once forthcoming between this work and "Scheherazade," which is at present better known and more popular, some saying that "Scheherazade" is more brilliant but that "Antar" contains more real development instead of varied repetition. Why not be thankful to have both? "Antar" is vitally original and imaginative music and was so interpreted by Mr. Rabaud. The barbaric and the sensuous East are both in it and also the desert and its majestic loneliness. Mr. Rabaud evidently understands the spirit of Oriental music and nearly all this Russian music has the spell of the East.

Ravel's "Rapsodie Espagnole" made a very effective contrast between the atmospheres of Russia and Spain. Russian composers have written Spanish music, but the Frenchmen seem more successful in getting the genuine flavor. Russian-Spanish music, however delightful as music, always seems more Russian than Spanish; but Debussy, Ravel, and particularly Laparra have apparently penetrated more deeply into Spanish charac-

ter. Ravel's Rapsodie has the right tang, being both sensuous and sinister. The prelude "A la Nuit" is most poetic, but the romance has an undercurrent of tragedy. The two middle movements are based on the dance rhythms of the *Malaguena* and the *Habanera*, and the final one, called "The Fair," has been described as a "delirious revel." Mr. Rabaud led this movement with remarkable brilliance and fire, and the suite as a whole with great subtlety and imagination.

The classic third of the concert, although it was decidedly more than an actual third of the time, was the Beethoven D Major Concerto with Jascha Heifetz as soloist. This was Mr. Heifetz's first appearance with the Symphony Orchestra, but he has already played often enough in Boston to have his unique ability well known to the public. He gave a very fine performance of the Concerto, displaying as before his amazing technical mastery, poise, beauty of tone and general musicianship. He was recalled an unusual number of times.

The Week in Recital

Mischa Elman played in Symphony Hall last week to a capacity audience. He had been reported as suffering from influenza the day before, but he seemed to have recovered completely in time for this concert, for his playing had its usual ardor and strong emotional appeal. The program contained two Concertos, by Nardini Nachez and Vieuxtemps, and an equally long "Poeme" by Chausson, numbers which, coming in succession, were somewhat heavy. Half a dozen shorter pieces followed, notably an arrangement of the beautiful "Hymn to the Sun" from "Le Coq d'Or." The audience was in-

sistent in demand for encores, which were generously given by Mr. Elman.

Every seat, both in the auditorium and on the stage, was sold for John McCormack's recital in Symphony Hall last Sunday afternoon. His program consisted of an aria and twelve songs, but nine more were added before Mr. McCormack was permitted to end the concert. The arrangement of the program followed Mr. McCormack's usual plan—an aria, a group of modern art songs, one of Irish folk songs, and the final one of English and American songs of the day, to which the tenor is always obliged to add "Mother of Mine" and "I Hear You Calling Me" if they are not already down on the list.

Donald McBeath, just out of the service, reappeared as violinist after more than a year's absence from this rôle in Mr. McCormack's concerts, and was given a warm welcome.

Opera by American Singers

Up to New Year's Boston seemed destined to have an entirely operaless season. The Chicago company was reported as having refused to come, while the Metropolitan company had also decided, for various reasons, to abandon its Boston visit. Now, however, William W. Hinshaw has arranged with the Shubert management for a short season of opera by the Society of American Singers. S. Kronberg, the local manager, has just issued a prospectus which schedules eight performances a week for three weeks beginning Feb. 3. The répertoire will include the conventional French and Italian operas and, fortunately, four of the Gilbert and Sullivan operettas, which are such a popular feature of the company's New York season.

Edith Thompson, the Boston pianist, whose playing was such a successful feature of Composers' Day at the last Lockport Festival, has just been re-engaged for the Festival of next September. The concerts will be at Lockport as before, but will this year be known as the "National Music Festival" and will be devoted especially to American music and musicians.

Helen Allen Hunt, contralto, recently sang a successful group of songs at a meeting of the Music Lovers' Club in Steinert Hall. Among them were Brockway's arrangement of "The Nightingale," "Baby Is Sleeping" from Bainbridge Crist's "Chinese Mother Goose Rhymes" and "Le Papillon" by Fourdrain.

CHARLES ROEPER.

HEIFETZ WINS NEW LAURELS

Début at Reading, Pa., Astounds Huge Audience—City Orchestra Plays

READING, PA., Jan. 8.—Last evening Jascha Heifetz made his first appearance here in the Haage concert series, the Rajah Theater being crowded to the doors and hundreds of people being seated on the stage. The playing of Heifetz came as a revelation of ability and power, and never has such eloquent tone, perfect phrasing and exquisite bowing been heard here. A Handel Sonata and a Wieniawski Concerto were the leading numbers on the program, both given with consummate artistry.

The lighter offerings were three of the latest arrangements by Leopold Auer: the Schubert-Wilhemj "Ave Maria," Mendelssohn's "On Wings of Song" and Bazzini's somewhat hackneyed "Ronde des Lutins." To the numerous demands the violinist responded with several charming encores. André Benoit's masterly accompaniments were a feature of the evening.

The city's own symphony orchestra gave its first concert of the season last Sunday after a considerable delay due to the epidemic. The orchestra seems to be better than ever and our music-lovers are awaiting the day when other cities will express a desire to hear it. In addition to Grieg's first "Peer Gynt" Suite and a Massenet Overture, we had Beethoven's Fifth Symphony, which was given in most admirable style and finish.

Sara Lemer, a violinist from Harrisburg, was the soloist, her principal number being Bruch's Concerto in G Minor, and in it she showed herself a most promising young artist.

W. H.

Mayo Wadler, the violinist, gives his first New York recital this season at Carnegie Hall on Lincoln's Birthday, when Leo Ornstein will play the Sonata by Guy Ropartz, which will be given for the first time in America. Another new composition to be heard will be the Concerto by Tor-Aulin. Wadler will be assisted by Richard Hageman at the piano.

E. T. Anderson of the Dupont Y. M. C. A. at City Point, Va., is using in his "sings" Arthur A. Penn's "Smilin' Through," for which he predicts great popularity.

ZIMBALIST HEARD IN ARTISTIC RECITAL

Efrem Zimbalist, Violinist. Recital, Carnegie Hall, Afternoon, Jan. 12. Accompanist, Samuel Chotzinoff. The Program:

Concerto, Carl Goldmark; "La Folia," Corelli-David; Romance in G, Beethoven; "Les Papillons," Couperin; Musette, Rameau; Vivace, Haydn-Auer; Andante Cantabile, Tchaikovsky-Auer; "Malaguena" and "Habañera," Sarasate.

That his art is constantly broadening and deepening was the consensus of opinion of the Sunday afternoon audience that heard Zimbalist's latest New York recital. In future we shall be given, perhaps, still better things by this member of the earlier generation of notable violinists from Leopold Auer's studio. Fine technique, perfect assurance in passage-work, a fluency and ease of bowing which yield a tone at once smooth and large, such of the outstanding features of Mr. Zimbalist's playing were in special evidence at this recital.

The Goldmark Concerto is not very interesting in itself, nor did it show the player's art to particular advantage. The Corelli "La Folia" was, of course, immensely brilliant, but more happy was the choice of the Rameau Musette. The Beethoven Romance and the Couperin "Papillons" had suffered from rather wooden rhythmic treatment. Best of all was the Tchaikovsky Andante Cantabile, a much exploited composition, agreeably transcribed by Professor Auer. This number had to be repeated and was so beautifully played that it could have been heard yet again without becoming wearisome.

The encores began with the Cui "Oriental" and ended with "Eili, Eili." Into them Mr. Zimbalist infused a consuming warmth of expression which had been the one element missing in his earlier numbers.

The accompaniments were splendidly played by Samuel Chotzinoff.

D. J. T.

DUBUQUE HEARS "MESSIAH"

Community Chorus Gives Admirable Presentation—Vimy Ridge Orchestra Appears

DUBUQUE, IA., Jan. 10.—The Community Chorus of Dubuque gave its twelfth annual presentation of the "Messiah" at St. Luke's Church on Dec. 30, before an overflow audience, the largest in years. The soloists were splendid artists, especially good was Rose Lutiger-Cannon, contralto, who sang her numbers with great feeling and beautiful tone color. Lucile Stevenson, soprano, made the best impression with the aria "I Know That My Redeemer Liveth." Herbert Gould was the bass and Edward Atchison the tenor, both acquitted themselves to the satisfaction of the audience. The chorus numbered seventy-five voices, drawn from various choirs in the city. Dr. Hugh Atchison conducted, while accompaniments were played by an orchestra of string instruments, and Martha Zehetner at the pipe organ, with Ada Campbell assisting the orchestra and chorus at the piano. Just before the last choruses "taps" were sounded and the Gold Star Flag displayed, in honor of our fallen Dubuque boys.

Just before the holidays the Vimy Ridge Orchestra was reorganized, after being stranded here for two weeks, and several veterans from Canada recruited to fill vacancies caused by illness. The orchestra started a new tour at the Majestic, Dec. 19 to 21, under various benefits, the Masonic lodges having the largest audience. Local artists assisting included Mrs. Powers Slattery, contralto; a mixed quartet, under Mrs. A. W. Lehman's leadership, and the High School Glee Club of sixty voices, under the direction of Franz Otto. Lucile Fullmer, Canadian soprano, also assisted, and went with the orchestra to Waterloo.

R. F.

Ossip Gabrilowitsch will give an all-Chopin program on Jan. 24. He will play the B Minor Sonata and the twelve Preludes, Op. 28, as well as the Nocturnes in E Major and G Major, Mazurka in A Minor, Ballade in G Minor, Valse in E Minor and Rondo, Op. 16.





BROOKLYN, N. Y.—An entertainment was held on Jan. 11 at the Academy of Music to aid the Brooklyn Free Kindergarten Society.

NEW HAVEN, CONN.—Prof. Horatio W. Parker, of the Yale School of Music, sailed recently for a trip to Old Point Comfort and Norfolk, Va.

BALTIMORE, MD.—John Eltermann recently gave an organ recital at Abbot Memorial Church. He was assisted by Leonora Koke, a local soprano.

DEERFIELD, MASS.—Colin B. Richmond has been engaged as instructor of music at Deerfield Academy and has also been chosen organist of one of the churches in this district.

TACOMA, WASH.—A delightful Christmas recital was given on Dec. 23 by piano pupils of Mrs. B. F. Welty, assisted by J. W. Bixel, baritone, director of the music at the First Presbyterian Church.

NEW YORK, N. Y.—A musicale was given on Jan. 11 by the Washington Heights Branch of the Daughters of the American Revolution at the Waldorf-Astoria, at which Mrs. Samuel J. Kramer was guest of honor.

HARTFORD, CONN.—In her piano recital Mrs. Edith M. Gray gave the first movement of a sonata by Fannie Dillon, still in manuscript. She also played numbers by Frank Bridge and Rachmaninoff. Mrs. Gray is a pupil of Edward Noyes.

MONTGOMERY, ALA.—Pauline Garrett, contralto soloist of the choir of the First Baptist Church, and Lottice Howell, formerly assistant teacher of voice at the Woman's College, have gone to New York to study for the remainder of the year.

LIMA, OHIO.—W. E. Simpkinson of the Wittenberg College faculty, Springfield, Ohio, and a soloist of repute, has taken studio room with Mark Evans and will teach several classes of violin students in Lima. Mr. Simpkinson also has a studio in Piqua, Ohio.

NORTHAMPTON, MASS.—Smith College has received a gift of a chime of twelve Meneely bells, to be placed in the college chapel. These were given by Mr. and Mrs. W. Wilson Carlile, in memory of their daughter. These are an exact duplicate of the bells in the Springfield Campanile.

BALTIMORE, MD.—Edward V. Cupero, a leader of local theater orchestras, has been appointed to succeed Daniel Feldman as conductor of the Baltimore City Park Band for the coming season. There were six applicants for the position, but Mr. Cupero received an almost unanimous election.

ASHEVILLE, N. C.—Mr. and Mrs. Crosby Adams presented their pupils recently in a program of patriotic songs and readings. The students were assisted by Sanford Sellars of New York, who played Tchaikovsky's B Flat Minor Concerto, accompanied by Mrs. Crosby Adams at the second piano.

FRANKLIN, IND.—Recent events in the Franklin Music Series, of which Irving Schwerke is director, included a recital by Arthur Shattuck, pianist. Other concerts in the same series were a song recital by Bernard Ferguson, baritone, and a violin recital by Waldo Gelch, who was accompanied by his wife.

ALBANY, N. Y.—The Albany Community Chorus at its last meeting sang two old-time favorite songs, introduced by Conductor Russell Carter, "The Mermaid" and "Jingle Bells." Mrs. Marie Minier North sang a group of soprano solos, accompanied by Mrs. Charles W. Nash. Mrs. Edward Brandow, violinist, was also heard in several numbers. Mrs. James S. Kittell was the chorus accompanist.

BRIDGEPORT, CONN.—The Women's Liberty Chorus, of which Mrs. Frederick Grannis is leader, sang at the twenty-fifth chapter day of the Daughters of the American Revolution. After a short vacation rehearsals were resumed on Jan. 7. The club will also sing at the State Federation of Women's Clubs on Jan. 30.

ROCKFORD, ILL.—Mrs. Maude Fenlon Böllman, soprano, and Mrs. Cora Wester Granberg, organist, have been engaged by the Church of the Christian Union for the season. Mrs. Arthur Clark, contralto, and Floyd Palm, tenor, have been engaged by Centennial M. E. Church and Mrs. Philip Holm, organist, will play this year.

BRIDGEPORT, CONN.—The Germania Singing Society celebrated its sixty-third anniversary on Jan. 7. About 200 members of the club were present, and Charles Gotthart, president of the society for eight years now, told of the club's history. Mrs. Henry Mitchell, president of the Lady's Germania, made a short speech.

SPRINGFIELD, MASS.—Assisted by Arnold Janser, cellist, the members of the Tuesday Morning Music Club, gave a concert on Jan. 7. Only music of the Allies was presented, and the artists were Lydia D. Appleton, Susan J. Allen, Ada S. Bishop, Helen B. King, Helen C. Triplett and Gertrude Simpson. Ida Gardner, contralto, sang at the Trinity Church on Jan. 5.

MERIDEN, CONN.—Under the direction of Esther Higgins, a Christmas cantata, "Santa Claus and the Fairy Godmother," was given on Dec. 30 at the Trinity M. E. Church. Those taking part were Mildred Whiting, Mrs. Henry Stevens, Howard and Gladys Jowett, Margaret Huey, Jennie Caldwell, Bernice Hobson, Ruth Stevens, Clara Gollnick, Lewis Stapleford and Bessie Hitchcock.

NEW HAVEN, CONN.—Meta Schumann of New York, who gave a concert in Lawrence, Mass., included in her program compositions by Benjamin Frederick Runge of this city. Prof. William E. Brown, director of the public school music, has been appointed chairman for Connecticut by the Eastern Music Supervisors' Association, the next convention of which will be held at Hartford.

CHARLESTON, W. VA.—Under the efficient direction of Howard Ellison, the Charleston Junior Band, composed of boys from 14 to 18 years old, gave a concert assisted by Charlotte Thomas, soprano; Samuel Oliver, Grace Roberts and Lucile Harmon, pianists; Abe Finkenstein, cornetist; a saxophone sextet directed by Mr. Ellison, and John Swisher and Samuel Oliver, trombonists.

LANCASTER, PA.—For the benefit of the Belgian Babies' Fund and under the auspices of the Iris Club and the Emergency Aid, a concert was given at the Martin Auditorium on Jan. 9 by the Royal Belgian Trio, including Mlle. Gabriella Radoux, pianist; Jan Collignon, baritone, and Mlle. Jean, harpist and soprano soloist. The program was enjoyed by a small but appreciative audience.

HARTFORD, CONN.—Two violin recitals were held here on Jan. 17 and 18, under the auspices of the Mothers' Neighborhood Circle. Ilya Schkolnik, the Russian violinist, was the featured soloist, assisted by Constance Alexandre, soprano, and Rafael Navas, the Spanish pianist. Under the direction of August Weidlich, the Saengerbund Male Chorus gave Christmas selections. There was also an orchestral program.

LANCASTER, PA.—"The Music of the American Indian" was the theme of the January meeting of the Musical Art Society held recently in Emerson Hall. The program of music was supplemented by an introductory talk by Mrs. C. N. McHose, who spoke of the melodies of many of the best known Indian tribes and told of how they have been used in compositions for both instrument and voice by American composers.

ATLANTIC CITY, N. J.—The Crescendo Club at its recent meeting heard a pleasing program given by Margery Mellen, Mrs. H. E. Conrad, Miss Miller, Mrs. C. T. DeGraw, Mrs. Herbert W. Hemphile and Ray Newell. Mrs. Virginia Bernstein called the attention of the club to the advisability of giving a May Music Festival.

TROY, N. Y.—Walter Hart Mills, baritone, of New York, a former resident of this city, gave a concert Tuesday evening at Y. M. C. A. hall, assisted by Julia Meade Starkey, contralto, in solos and duets with Mr. Mills, and Hazel Carpenter, pianist. An excellent program was given to an appreciative audience. Ruth Hardy was accompanist.

ATLANTIC CITY, N. J.—A delightful musical program was given at the monthly meeting of the Sisterhood of Beth Israel Temple. Those taking part were Mrs. Claude De Graw, Edna Birer, C. Kaufman, tenor, and Nathan Reinhart, organist of Beth Israel. The program was made up of excerpts from the works of American operatic composers.

SPRINGFIELD, MASS.—Mrs. Emily Wardwell Russell of New York City gave a recital of old English ballads at the home of Mrs. Henry H. Bosworth of Bowdoin. Most of the ballads were of the more serious order, and she was accompanied by Walter Brooks Eaton. The committee in charge of the music was Mrs. Arthur A. Adams, Mrs. Henry A. Field and Mrs. Bosworth.

RALEIGH, N. C.—Vernon Williams, assisted by Gustav Hagedorn, violinist, gave a song recital at the Governor's mansion here recently as a benefit for the Fund for Free Milk for France. Mr. Williams sang numbers by Handel, an aria from Puccini, and a group including works by MacFadyen, Hugo Kaun, MacDermid, Bartlett and Bruno Huhn. Mr. Hagedorn's numbers were by Kreisler, Saint-Saëns, Wieniawski and Rehfeld.

TACOMA, WASH.—Mrs. Elizabeth Jacques Snyder, coloratura and dramatic soprano, formerly of Seattle, has been engaged as soloist at the First Presbyterian Church of Tacoma. Mrs. Snyder was soloist for eight years at the Seattle Pilgrim Congregational Church. Christmas afternoon the members of St. Patrick's choir gave a beautiful choral program at the Hostess House, Camp Lewis.

WASHINGTON, D. C.—A new composition by a local musician was heard at the Metropolitan M. E. Church, under the title "Morning Chimes." It is the work of Minerva Baily, organist of the church, and the poem is by Glenn Willlett. The presentation was made especially effective by the accompaniment of the chimes in the belfry, as Fannie Shreve Hartsill, soprano, and Arthur N. Gardner, basso, sang the song.

WORCESTER, MASS.—Nellie Zimmer, harpist, and Ethel Zimmer, pianist and accompanist, gave a delightful program of harp and piano numbers on Jan. 6 in Mechanics' Hall, when they appeared under the direction of the Worcester County Mechanics' Association as assisting artists to Elizabeth Pooler-Rice, dramatic reader. An audience of fully 1000 persons attended the recital and evidently enjoyed the various numbers thoroughly.

ROSELLE PARK, N. J.—The Men's Church Club of the First M. E. Church heard a delightful recital by Charles Noran Granville, baritone, with Bruno Huhn, accompanist, given on Dec. 30. Several songs by Hallet Gilberté, with the composer at the piano, gave additional interest to the program, and Huhn's "Invictus" was sung as a special offering. The program also included a group of old English songs and numbers by Pierné, Secchi, Margotson and Vanderpool.

ROCKFORD, ILL.—Rockford Mendelssohn Club had a unique and specially interesting program for Jan. 2, when Percy E. Fletcher's musical setting of the Oliver Wendell Holmes poem, "The One-Hoss Shay," was presented, in costume, by the choir of First Presbyterian Church, including Carolyn Carver Hyndman, soprano; Helen Crumb Tullock, alto; Wheeler Bellamy, tenor, and Oscar Keller, bass, with Leola Arnold as director and pianist. The first part of the program was made up of miscellaneous numbers and marked the début of Gerda Marie Seedoff, soprano, a pupil of Lorene Rogers. Others on the program were Mrs. Esther Huron Warner, dramatic soprano; Grace Curtis, Mrs. Harry Bowley and Annie Walton, pianists.

LANCASTER, PA.—Carl Winger, for a number of months baritone soloist at St. John's Lutheran Church, has resigned his position to resume his former place as soloist at Bethlehem Presbyterian Church. A recital by a number of local entertainers was given recently at Rohrerstown and marks the opening number in a program of ceremonies celebrating the 75th anniversary of the Salem Reformed Church. Those participating in the musicale were Edna Mentzer, Elizabeth Charles and Mabel Hersh.

PITTSBURGH.—A Christmas program was given under the direction of G. Paul Moore at the South Avenue M. E. Church, Wilkinsburg, on Dec. 30. Numbers were given by the church quartet composed of Norma Kennan, soprano; Hilda Jones, contralto; Lollie Anderson, organist; A. J. Elliot, tenor, and Mr. Moore, bass. They were assisted by Anna Laura Cree and Mrs. John S. Dean, soprano; Mrs. Rose Leader-Chislett, contralto; Will A. Rhodes, Jr., tenor; John A. Roberts, baritone, and Jean Wessner, cellist.

TROY, N. Y.—Clyde E. Millington, organist of the Fifth Avenue Baptist Church for the past thirty years, has been chosen organist and choir director of the Westminster Presbyterian Church. Mrs. Charles A. Dix has been engaged as contralto soloist at the First Church of Christ Scientist, in place of Mrs. Viola Race Stevens. Mrs. Dix is a pupil of A. Y. Cornell of New York. Georgine Theo Avery, who has been contralto soloist at the Madison Avenue Reformed Church for the past ten years, has accepted a position in the new quartet choir of the First Reformed Church.

NEW HAVEN, CONN.—The New Haven Women's Club and the Ladies' Aid Society of Trinity M. E. Church combined to give an entertainment at the church on Jan. 9, the proceeds to be given to war charity. One of the features of the entertainment will be a Christmas pageant, written by Flora Louise Huin, a member of the church and club. The musical program which preceded the pageant was given by Mrs. George H. Nettleton, Grace Burnes, Melville Bradley, Milon M. Stone and Marguerite Allis. Frances Kirchoff accompanied the singers, and Belle Slater was at the organ for the pageant.

WASHINGTON, D. C.—The Friday Morning Music Club enjoyed a community "sing" at its recent meeting, directed by Gilbert Wilson, marine song leader from Camp Quantico, Va. He was assisted at the piano by Etta Schmidt. Others who have contributed to recent programs of the club are Mrs. Winslow, violinist; Mrs. Wilson, pianist; Lucy Brickstein, contralto, and M. Steffins, soprano. Helen Gerrer, violinist, entertained at the evening hour of music at the Y. W. C. A. recently. Miss Gerrer was also the assisting soloist at the community "sing" at the Central High School on Sunday last, under the leadership of Gilbert Wilson.

MEMPHIS, TENN.—Memphis churches celebrated Christmas with impressive music, interpreted by the best local talent. At St. John's M. E. Church, Mrs. H. F. Brenner sang "O, Holy Night" and the quartet gave selections in keeping with the day. The First Methodist Church choir sang Spruce's "The Story of Bethlehem." Mrs. Easley, Mrs. Scott, Mr. Crutchfield and Mr. Martin were the soloists. At this service Gladys Coulter contributed a violin number. Miss Coulter is home for the holidays from the Conservatory of Music in Cincinnati, where she has won several honors. Under the direction of H. T. Adams the large surplice choir of St. Luke's Church gave Gaul's sacred cantata, "The Ten Virgins."

MONTGOMERY, ALA.—To make Montgomery one of the first musical cities of the land is the idea of the War Camp Community Service. To this end the secretary, William Taylor Elgas, has secured the services of Captain Foster Krake. While at Camp Sheridan, Captain Krake was appointed song leader of the Forty-sixth Infantry, and immediately upon receiving his discharge from the army he entered upon his new duties as community song director. Captain Krake has had large experience as a teacher of voice and has studied both in America and Europe. The War Camp Community Service is planning a regular community "sing" every Sunday afternoon and a choral society will be shortly organized. The activity of the school children of the city will be directed and organized by community "sings."

NOTES OF THE CHICAGO STUDIOS

The Jan. 11 concert of the Chicago Musical College was given by pupils of the piano, violin and vocal departments. The program contained the names of Amabel Monroe, Lillian Mottleman, Zitta Allen, Norma Altermatt, Gertrude Manzstamm, Alberta Biewer, Silverster Revueltas, Helen Kesler and Wyoneta Cleveland.

Sylvia Loder, pupil of Edoardo Sacerdoti, sang Jan. 4 at the concert given by the Sinai Center Orchestra, Maurice Goldblatt, director.

Felix Borowski, president of the Chicago Musical College, lectured on Joseph Haydn and his music at the Ziegfeld Theater on Jan. 11.

Ilma Ender and Ann Kerr, of the faculty of the LaBarthe Pianoforte School, gave a two-piano recital before the Hamilton Park Woman's Club last week.

An interesting program was given at the American Conservatory of Music on Jan. 11, the event being a recital of original works by the composition pupils of Arthur Olaf Andersen. The compositions ranged from songs to the more complex form of a Piano Concerto and a String Quartet.

Alfred Goldman, violin pupil of Max Fischel, was one of the musicians who accompanied President Wilson on his trip overseas.

Donato Colafemina, tenor and artist-pupil of Gertrude Grosscup-Perkins of the Chicago Conservatory, has just returned to Chicago after a very busy twelve months. Mr. Colafemina was on tour through the West when he decided

to quit the company and enlist in the U. S. Navy. Lieut. John Philip Sousa chose him as soloist with the Battalion Band of 350 players under his personal direction in the Liberty Loan drive. In Baltimore, in the immense Fifth Regiment Armory, his singing created such a sensation that subscriptions of \$10,000 were raised within five minutes. Lieut. Sousa took the young fellow with him on tour a little later into Canada, where he repeated his success. In the last drive for War Savings Stamps Mr. Colafemina won even greater distinction. He secured subscriptions of \$22,000 in one evening with his singing, accompanied by his teacher on the piano. Mrs. Perkins is the only voice teacher he has had. M. A. McL.

CHICAGO, Dec. 28.—A number of pupils' recitals took place at the Chicago Musical College in the days just before Christmas. Members of the class of Ethel Woodstock appeared on Dec. 14, pupils of Karl Reckzeh were heard on Dec. 16 and a large audience gave much applause to the pupils of Burton Thatcher on Dec. 20.

Elias Day appeared in a series of musical and dramatic interpretations at the Lyceum Arts Conservatory on Dec. 17. With him on the program were Frederick Morley, pianist, and Jeanne Boyd, accompanist. At the recital just before this one, on Dec. 3, a program was presented by Anna Brauer, pianist, and Merlyn Pococke, contralto.

E. C. M.

the topic dies gently away. It cannot be denied that a certain amount of monotony is almost inseparable from this work's effect, although Mr. Shattuck played with a virile, cleanly finished tone; not so much delicacy of differentiation as one might have wished was observable in the many repetitions. But so graceful, yet so powerful, an execution of any work is bound to give pleasure—as it did.

One wished he had played Bach himself, instead of the Glazounoff "near-Bach"; Mr. Shattuck's poise and elegance of interpretation seem rarely fitted for that great master's works. The Brahms Waltz in A Flat charmed the audience into demanding an encore, and well it might. The playing of it was a delight; the deliberation of its tempo was as though he had taken a finely cut jewel and turned its various facets to the light for us to see.

Whithorne's "Rain" as a work reminds one of Lincoln's comment, "For people that like that sort of thing, it's just the sort of thing they would like," but it could not have been played more daintily or effectively. The Poldini "Etude" and the Twelfth Rhapsodie of Liszt gave an opportunity for a splendid display of technical achievement, wherein the various climaxes were carried to excellent finish. A Chopin Prelude and a Russian bit of music-pastry rounded off a feast of pleasure. C. P.

Virgil Piano Conservatory Recitals

A busy season is in progress at the Virgil Piano Conservatory of New York. In spite of the fact that many advanced players have joined the overseas service, the regular weekly and bi-weekly recitals have been continued regularly. Programs of wide range and interest, including the classics and modern classics,

recent activities of pupils of Sergei Klibansky, the New York vocal instructor, are as follows:

English Cody made a successful appearance at the New York Theater Club in the Hotel Astor, Dec. 7. Cora Cook has been substituting at the Central Christian Church and now, with Elsie Duffield, has left for a two weeks' tour through the Southern camps. Mr. Klibansky's pupils gave a successful recital at the Educational Alliance, presenting Cora Cook, Borghild Braastadt and Ambrose Cherichetti. Alice Claussen was the accompanist. At the last studio musicale the pupils who were heard included Clara Wiggs, Dorothy Donald, Hattie Arnold, Martha Hoyt, Amelia Miller and Ambrose Cherichetti. Bernhard Woolf won praise at two Globe

concerts. B. Kaplanski has been engaged to sing in the Hammerstein production, "Somebody's Sweetheart," at the Central Theater.

* * *

A studio musicale was held at the Salvini studio on Dec. 26. About twenty students and artist pupils sang numbers from operas and ballads. Much applause was accorded Dorothy Spinner, a young soprano; Mr. Kalenta, a promising young tenor, and a quartet composed of Mario Salvini, tenor; Paul Farbre, baritone; Dorothy Spinner, soprano, and L. Lewin. The honor guest was Frederick Vanderpool, composer and song writer, who interpreted his own songs. The good-sized audience applauded composer and artists.

are presented, and pupils are given frequent opportunity of public appearances.

"This is one of the outstanding features of our conservatory," declared Mme. Virgil. "Pupils are taught to concentrate and overcome any apparent timidity. In order to encourage this, many concerts are scheduled for February and March, when students of both the advanced and junior classes will be heard. These concerts are always well attended and our audiences reveal marked enthusiasm over the splendid results shown."

SYMPHONY AT JOHNS HOPKINS

University Founds Orchestra to Be Directed by C. H. Bochau

BALTIMORE, Md., Jan. 10.—Johns Hopkins University has recognized the value of music as a recreation to the students and has announced plans for the formation of an orchestra of its own, the project receiving the sanction of President Goodnow. The choice of a director has been made and Charles H. Bochau, member of the teaching staff of the Peabody Conservatory of Music and director of the music department at the Maryland School for the Blind, has been called to this position.

It is planned to have an orchestra of sixty players, combining the student forces with some of the amateurs who are anxious to bring musical activity to a higher level at the university. Rehearsals are to be held on Tuesday evenings in the Students' Building, the first rehearsal being scheduled for Jan. 21. The membership is open to faculty members, graduate and undergraduate students and to a limited number of outside musicians. A number of professional musicians will lend their support at rehearsals.

If the orchestra receives its merited support, it is planned to start a University Choral Society and a Student Band. The latter would play for military drills and at games and open-air functions. Mr. Bochau is to direct these tentative organizations.

F. C. B.



Rudolfo Ferrari

The death is reported from Rome, Italy, of Rudolfo Ferrari, formerly a conductor of the Chicago Opera Association. He was fifty years old and was

born in Modina, in northern Italy. At the age of nine he entered the Musical Liceo of Bologna and later toured as a pianist. He studied composition under Luigi Mancinelli and at the age of eighteen he was awarded his diploma as master of music and soon thereafter made his debut as conductor of the Grand Theater in Bologna.

Maestro Ferrari was the first to conduct "L'Amico Fritz," "Iris" and "Rantzau," by Mascagni; "Il Fior d'Alpe," by Franchetti; "I Medici," by Leoncavallo, and many other operas. He was conductor at La Scala in Milan, conducting the French repertoire in that house for the first time. When the late Heinrich Conried was manager of the Metropolitan Opera House Ferrari conducted Italian operas there and in 1913 and 1914 he conducted opera at Buenos Aires. Among his distinguished pupils was Marconi, the inventor of the wireless telegraph, who at the age of eleven reluctantly took music lessons.

Léandre A. Du Mouchel

ALBANY, N. Y., Jan. 10.—Léandre A. Du Mouchel, organist of the Cathedral of Immaculate Conception for forty-seven years, died to-day in an Albany hospital. During his entire service of nearly half a century he had not missed a cathedral service until his last illness. Professor Du Mouchel was born in Montreal nearly eighty years ago.



G. G. Bain

Rudolfo Ferrari

When a young man he went to Europe and was a pupil of Moscheles and Reincke at Leipsic. He studied harmony with Bichter and organ with Edward Batiste. On returning to America he was the early instructor of Mme. Alabani, the concert singer. Professor Du Mouchel composed masses for the consecration of two bishops and the elevation of a third to the throne at the cathedral. He also composed many other masses and hymns and had a repertoire of more than 200 masses. His twin brother, Alphonse Edward Du Mouchel, who was a noted organist at Ogdensburg, died several years ago.

W. A. H.

Mme. Pauline Verhoeven

Mme. Pauline Verhoeven, who has been at the head of the Metropolitan Opera House Ballet School for the last five years, died of cancer on Monday, Jan. 13, in the New York Medical College Hospital. She was born in Belgium forty-seven years ago and had lived in New York for fifteen years. Prior to joining the Metropolitan forces she was director of the ballet school that Oscar Hammerstein had established in connection with the Manhattan Opera House.

Mme. Verhoeven's son, who is twenty-seven years old, returned to Belgium at the outbreak of the war and entered the Belgian army. Mme. Verhoeven during the last week frequently expressed the hope that she might live until her son, who is on his way here, could reach New York.

Frank Norris Jones

WASHINGTON, D. C., Jan. 4.—The death of Frank Norris Jones at his home in Columbus, Ind., where he was spending the festival season, on Dec. 30, has robbed Washington of one of its most prominent musicians. Mr. Jones was a solo pianist of high attainments, an excellent teacher and a tireless worker in the musical field. He was president of the Washington College of Music, where he had been an officer and member of the faculty almost since its inception. To him must be given the credit for a large part of the development of the Students' Club of that institution, which has now attained the position of giving benefit concerts. Mr. Jones's last recital in Washington was given in December at the Arts Club, where he presented with skill and excellent technique and exacting program. Mr. Jones gave his musical talents to Washington and the city claimed him as its own; he will be mourned by students, musicians and friends. W. H.

George Llewellyn Humphrey

AKRON, OHIO, Jan. 4.—George Llewellyn Humphrey, former Akron man, died Dec. 28 at the home of Mrs. A. B. Caldwell, Washington, Pa. He was born at Ravenna, Ohio, on Feb. 8, 1854, and moved to Akron a few years later. He organized and conducted the Great Western Band of Akron, and helped make that musical organization famous. Then he went to New York and became leader of the orchestra of the Herald Square Theater. In 1900 he was appointed bandmaster of the famous Seventh Regiment, New York National Guard, by Colonel Daniel Appleton. He held that position for sixteen years, and then had to retire on account of failing health.

Alphonso Grien

The sudden death is announced of Alphonso Grien, baritone, at Englewood, N. J., on Jan. 3. Mr. Grien, who had been a pupil of F. X. Arens, made his debut two seasons ago in Aeolian Hall, meeting with decided success. Since then he had been constantly rising as a singer and his death comes as a decided shock to musicians. He was buried at Englewood Cemetery on Jan. 5.

Hilding Gustafson

BRIDGEPORT, CONN., Jan. 9.—Following a short attack of pneumonia, Hilding Gustafson, one of the best known local musicians, passed away on Jan. 8. Mr. Gustafson was in the service since September, having been in the Coast Survey at Revere Beach. Returning to spend Christmas with his family, he played the services at the Swedish Evangelical Church while here.

Mrs. Kenneth Christie

BRIDGEPORT, CONN., Jan. 9.—The death is announced of Mrs. Kenneth Christie, contralto, of this city, and daughter of Mr. and Mrs. Lynn W. Wilson. Mrs. Christie was soloist of the Universalist Church.

MR. HAMMERSTEIN INJECTS MYSTERY INTO HIS RETURN TO OPERATIC FIELD

Impresario on the Defensive When Interviewer Attempts to Wheedle from Him His Plans for Re-entry into Managerial Arena—"I Don't Intend to Lose Money," He Says, "and I Don't Expect to Make Any"—Sees Peril in Competitive Opera When Artists Play One Impresario Against Another

OSCAR HAMMERSTEIN is coming back into the operatic field!

How do we know?

Because this most unique and picturesque figure among operatic impresarios told MUSICAL AMERICA'S representative so. Looking none the worse for his illness, but to-day wearing a Fedora instead of the erstwhile silk hat worn at a rakish angle, Mr. Hammerstein greeted the interviewer in his new offices with all the oldtime whimsical smile and the remark:

"Now just make up your mind to one thing. You are not going to get more out of me than I am ready to tell. I don't mind saying, however, that for the rest of my days I expect to produce grand opera, and I don't expect to make any money out of such a venture either. But of course, not being a charitable institution, I don't intend to lose money. You see these gray hairs (here Mr. Hammerstein expressively ran his hand through his flowing silvery locks). Well, I don't intend to have them get any whiter through any unnecessary worries."

"Well, have you any distinct plan?"

"You bet your life I have a plan, and a very unique plan it is too, one insuring success."

"Yes?"

"No you don't. I'm not a fool, you know. Nothing to be said until I am sure that no one else can infringe on my plan. But coming back as an operatic manager I am—and that next season. Why do you think I have held on to the stage settings and properties for thirty-three operas, which are stored in a warehouse on Eighteenth street, and which at the present market price represent a small fortune of half a million dollars? Furthermore"—and here Mr. Hammerstein shuffled among the papers on his desk—"only yesterday I paid the remainder of duties on six thousand costumes. Said balance amounted to eight thousand dollars—the previous payment having been

—ten thousand dollars, which I made several years ago. These costumes were stored in Toronto, Canada, during the war and only recently I have had them shipped to Detroit, and from there to New York. They are to-day hanging in the Manhattan Opera House, which, by the way, is my property. Now do you believe I am coming back into the field?"

"Of course, certainly, why yes—but—"

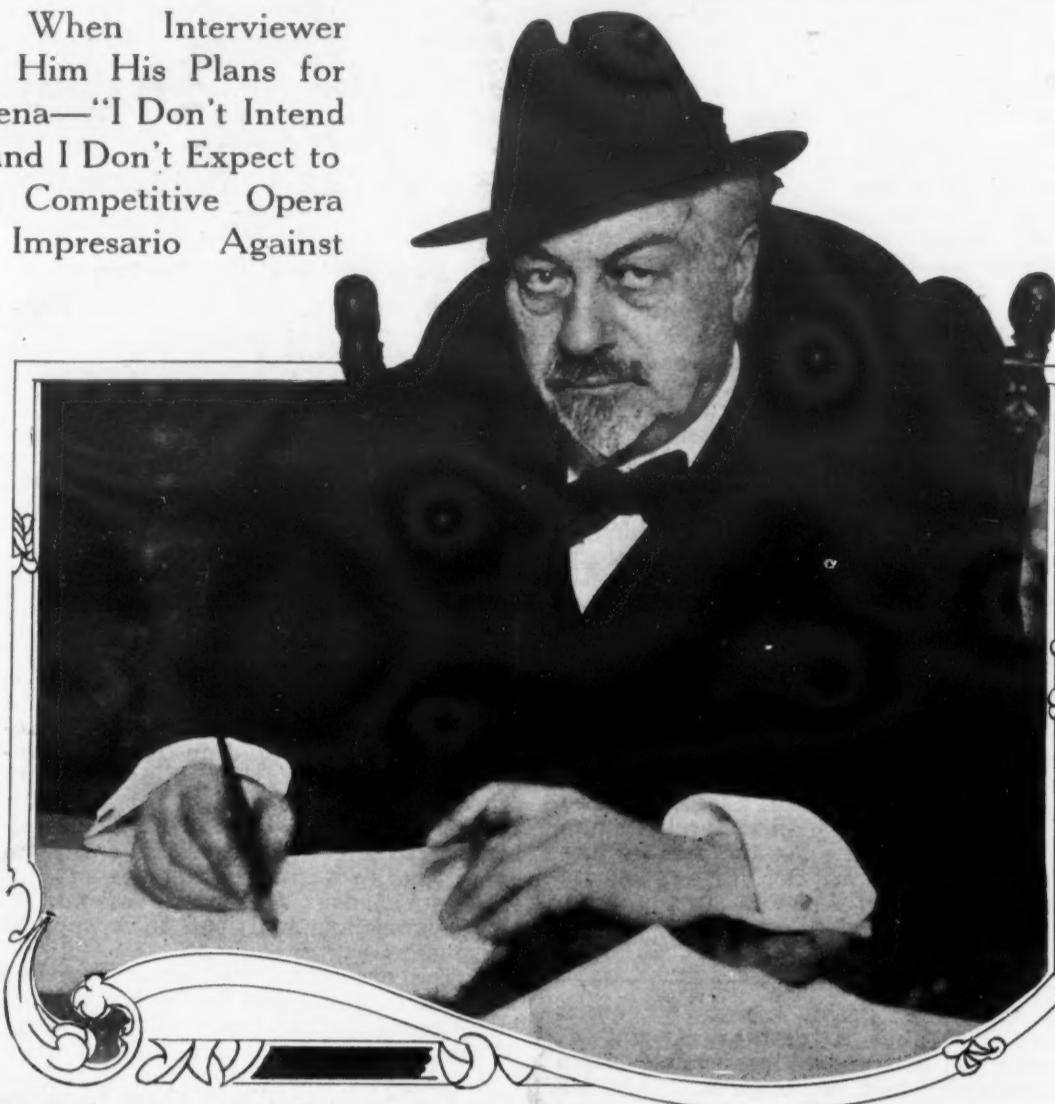
"No you don't! Just how that return is to be I refuse to tell at the present moment, for reasons mentioned."

"When does your contract with the Metropolitan Opera Company expire?"

"One year from this month. But when it comes to that I could, if I wanted to, give grand opera in New York to-morrow. For in this contract I only agreed to refrain from producing any operas in the répertoire of the Metropolitan at the time of the signing of the contract."

"Do you expect to give opera in English?"

"Well, now, opera in English represents something of a problem, as the public are often inclined to think that they are not getting bona fide opera when they hear it in English. And to a great extent the public appear to be right



Oscar Hammerstein, Beneath Whose Fedora Hat Are Mysteriously Concealed the Details of a Triumphant Return to the Operatic Arena

herein, inasmuch as most operatic translations into English are nothing but a distortion. If the publishing houses can be induced to spend considerable more money than they have been doing for really finished English translations, having literary value, and differing in no way from the dialogue of the first-class play, I don't doubt but that the most fastidious opera lovers will be just as content to spend money for and to attend grand opera in English."

"Would you say that cheap grand opera, or rather opera given at popular prices, can hope to be as successful in New York as opera given at Metropolitan prices?"

"You made a fine distinction there between 'cheap opera' and 'opera at cheap prices.' But here again I must refuse to answer, because thereby I might be divulging part of my plan. I am not saying whether I shall give opera

at ten dollars a seat or at fifty cents a seat. Perhaps I shall produce opera with singers who whistle or stars who sing through their noses! But opera will be given under my direction next season. Of that you may rest assured."

To us the most significant statement made by Mr. Hammerstein was the following:

"An operatic manager giving a season in competition with a rival company is always more or less handicapped. I know it only too well. For your most dependable artists are only too inclined to try to bring pressure to bear on you by playing off the other operatic organization against you. They will insist that they have had a lucrative offer from the other company, even if it's not true. In such moments it behoves the manager to have sufficient nerve not to allow himself to be rattled."

O. P. JACOB.

Augusta Cottlow Gives Unique Program Before MacDowell Club

Augusta Cottlow gave a most enjoyable piano recital before the MacDowell Club on Jan. 12. As is the custom at this club, Miss Cottlow presented an unusual program. The "Norse Sonata" of MacDowell received a splendid interpretation, well balanced, refined, expressive. Four numbers from Busoni's "Indian Sketch Book" proved interesting novelties.

Rachmaninoff was represented by his Barcarolle in G Minor, and there was a brilliant Etude by Zarembinski. There was also a MS. composition by S. Walter Krebs, the program closing with a delightful performance of Liszt's "Mephisto Waltz." Several encores were added: Chopin's Valse Op. 42; Debussy's "Reflets dan l'Eau" and the "Water Lily," MacDowell. A large audience gave hearty expression of its approval.

H. B.

Herbert E. Hyde Comes from Chicago to Conduct in New York

Herbert E. Hyde arrived from Chicago Sunday to conduct his music for the pantomime, "Stingy," which was a feature of Stuart Walker's opening bill at the Punch and Judy Theater Wednesday evening. Mr. Hyde is well known in Chicago musical circles as composer of many songs and as organist and choir-master of St. Peter's, conductor of the Chicago Musical Art Society, the Chicago Civic Music Association and three choral societies.

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WEAVER PIANOS

BEGIN FIGHT FOR CREDITS SYSTEM IN MILWAUKEE

Civic Music Association Circulates Petition and Plans Canvass to Assure Music's Recognition

MILWAUKEE, WIS., Jan. 6.—An active campaign to have music placed on the list of accredited studies in the high schools of Milwaukee has been undertaken by the Civic Music Association which is about to circulate petitions to be presented to the board of school directors. The plan looks toward the establishment of credits in music on work done outside of school hours, a policy already adopted in Cleveland, Pittsburgh, Minneapolis, and other large cities of the country. It is proposed to give credits for work in voice, instrumental music and harmony, after the pupils pass examinations by a board composed of several of the most competent musicians of the city.

The Civic Music Association held a special meeting to make final arrangements for the campaign, and decided to make a canvass of candidates for election to the school board at the April elections, with a view of supporting those who are inclined to recognize music as a part of the school curriculum. A paper on "The Problem of Credits in the High Schools for External Music Work" was presented by Prof. Liborius Semmann, dean of the Conservatory of Music of Marquette University, Milwaukee.

Dean Semmann quoted statistics to show that \$600,000,000 were expended annually in the United States for music and musical education, or \$31,000,000 more than is expended for the public schools. He maintained it was folly to expend this amount without proper regulation, and this could come only through the incorporation of music as a recognized department of public school work. "Music is at last coming into its own in America," he said. "The study of music should be governed by the school and should receive the same recognition that is accorded other departments."

"There are more music teachers in Milwaukee than lawyers, and more than clergymen, and we respectfully demand that such students as desire to pursue musical education be given the opportunity, and that music be added to the vocational studies in our public schools as a major study."

"It is not practical to bring this study into the high school buildings, but it could be made an extension subject and recognized by credits, as has been done in Minnesota, Kansas and Nebraska and in the city of Racine in our own state."

Charles W. Dodge then presented to the General Board of the Association a resolution which was adopted and which urges the circulation of a petition to be presented to the school board, requesting that this needed reform be brought about.

Fradkin Soloist With Boston Symphony in Brooklyn

The third Boston Symphony concert at the Brooklyn Academy of Music on Friday evening, Jan. 10, introduced to Brooklyn the new concert master, Frederick Fradkin, as soloist. Mr. Fradkin played with the orchestra, the Mendelssohn Concerto in E Minor, for violin Op. 64, in its three movements, arousing a furore of applause for his finished performance. He was recalled many times. The other orchestral numbers were the delightful Rimsky-Korsakoff Symphony No. 2, "Antar," and finally the Ravel "Rhansodie Espagnole," vibrant with scintillating color. A large audience filled the opera house of the Academy.

A. T. S.